A. ARIELI ADV.

THE JERUSALEM POST WEEK-END MAGAZINE

Two of the 20,000 students who have arrived to spend the summer in Israel photographed in Jerusalem just outside Jaffa Gate by David Rubinger. Their numbers may swell to 30,000 by the end of the season. Their "absorption" is described on page 5.

FRIDAY, AUGUST 13, 1971

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THE DOCTORS AND THEIR HOSPITALS

Some 1,850 Government doctors this week obeyed "back-to-work" orders issued under the emergency regulations. Although they are working — the doctors state that during their partial strike not one patient suffered — the problems which led them to call their partial strike have not been settled. And according to the doctors, they cannot be settled — unless the civil service commission capitulates on all their demands, which is highly unlikely, and until the "back-to-work" orders are lifted and negotiations are resumed. MACABEE DEAN reports here on the doctors and their hospitals.

THE claims of the Government doctors are many, but they can all be summed up in one phrase — "equalization of conditions." Specifically, this means "equalization of conditions with Kupat Holim (Histadrut Sick Fund) doctors," and thus, the word "equalization" has many aspects.

One is financial — the Kupat Holim doctors are paid better; another is "physical conditions" of work — Kupat Holim doctors work in much more modern hospitals; the third is recognition — Kupat Holim doctors are recognized *de jure* as an independent bargaining union, while the Government doctors are lumped together within the general Civil Service Union with all other civil servants, although the Government doctors do have *de facto* recognition.

And underlying the entire problem is another one: who will run the National Health Service when it arises? Under existing plans, the National Health Service will be formed within the framework of the existing sick funds and other medical services. But it was always believed that the Ministry of Health would run the services. The former Director-General of the Ministry of Health, Dr. R. Gjebin, resigned over this issue.

Dr. Raphael Adar, spokesman for the Government doctors, openly accused the Government of "trying to build a strong Kupat Holim by giving its doctors better conditions, so that when National Health Service comes, Kupat Holim will be in a better condition to run the service." Other doctors went even further, noting that Health Minister Victor Shemtov was in an impossible position: he was both a staunch Kupat Holim man, yet he was Minister of Health, unavoidably causing conflicting loyalties.

Theoretically, all the doctors in the country get the same salaries. However, some get special benefits. For example, Kupat Holim gives its department heads working in outlying hospitals (Afula) a IL400 a month car allowance, even if they live on the premises and do not have to drive their cars as part of their duties; a Government doctor, also a department head, will not receive one-tenth this amount, although he does have to drive his car in the line of duty. And due to today's extremely high income tax system, the car allowance for a Kupat Holim doctor amounts roughly to another *IL1,000 a month in gross* salary. And Kupat Holim doctors get other financial benefits.

Surprisingly enough, the Kupat Holim doctors are supporting the Government doctors. They say that the threat of "back-to-work" orders is hanging over them, too, should they make future financial, or other, demands; moreover, they see no reason why their Government colleagues should not get the same pay and conditions. And, finally, the Kupat Holim doctors would like to see (as would the Government doctors) equalization of salaries for another reason — it will allow a doctor from the organization to freely transfer to another without the loss of rights and benefits. The European system where one doctor moves from one hospital to another, spending a few years in each, studying under different "professors," cannot work here as long as the doctors are rigidly bound to one organization.

The Government doctors feel that it is imperative that they be granted *de jure* recognition, for it is this recognition which will allow them to conduct a fight for *better financial conditions.*

* * *

IT will take years to rectify physical conditions. For example, in the Greater Tel Aviv area, Kupat Holim has three modern hospitals — Bellinson, Meir and Sharon. The Government has three old-fashioned hospitals — Sheba (Tel Hashomer), Assaf Harofe, and Donolo.

Dr. Mordecai Shani, Acting Medical Director of the Sheba Hospital: "There never were enough beds, and there never will be."

IL40m. medical centre for Jaffa

A 450-500 bed hospital is to rise on a 40-dunam plot in Gaza Street in Jaffa. It will cost at least IL40m. — at present-day prices — to construct, and the plans are now being drawn up by Mr. A. Yassky, the architect. It should be ready within seven or eight years.

Mr. Shaoul Eisenberg, the Tokyo-based businessman who has a home in Savyon, is the leading spirit behind the new hospital, which will bear the name of the Eisenberg family. He has already informed the authorities that he is donating IL10m. towards the hospital, and it is believed that he will contribute more funds when the hospital leaves the drawing board and begins to assume actual sinews of stone and metal girders.

This is the most pleasant news to come out of the recent labour disturbances — of both the administrative and service workers, as well as of the doctors. It takes only a few days to get the hospitals functioning again normally; thus, the situation in the Government hospitals, especially in the Tel Aviv area, will return again to their former status. And this status was bad and will continue to be bad, at least for the next decade. Overcrowding is one thing; it is an ailment common to all hospitals in Israel, and nearly every hospital department overflows into its corridors. But the Government hospitals have an added disability: the three main ones in the Tel Aviv area, Sheba (Tel Hashomer), Assaf Harofe, and Donolo, are mostly housed in old pavilions or in dilapidated buildings.

The outstanding case, of course, is Donolo "A" in Jaffa. The building is at least 150 years old, and, according to reliable reports, "it housed Bonaparte's soldiers — and even at that time the building was already considered old-fashioned." At any rate, the building, which contains 100 beds, is gradually being renovated to meet the fast-moving changes in medicine. This winter its kerosene stoves will finally be replaced with central heating; and a central oxygen supply system for the patients is also being installed. Donolo "B," which is a short distance away and contains the two surgical wards, the orthopedic and the eye wards, is also being renovated. The third unit of Donolo, the Zahalon Hospital (pediatrics and maternity) is in the best shape.

New building for Sheba Hospital

FOR years the Government did not build any new hospitals in the greater Tel Aviv area; only now, the 750-bed Tel Gibborim Hospital (which was rocked by a bribery scandal) is beginning to rise; it should be finished by 1980. In addition, another 750-bed hospital is planned for the Sheba (Tel Hashomer) Hospital. This, too, will not be finished before 1980. A tender will probably be published this summer.

"There is some talk of razing parts of the Sheba hospital when the new hospital is built, but I don't believe it," says Dr. Mordecai Shani, Acting Medical Director of Sheba Hospital. Dr. Shani, 33, and a pupil of the late Dr. Haim Sheba, adds: "There never were enough hospital beds, and it appears that there never will be."

As he visualizes it, when the 750-bed hospital is finished, there will still be plenty of patients to be put in the 1,100-bed present hospital. "And then, some. I won't be surprised if by the end of this decade there will be 2,000 beds here."

Most of them will be in the pavilions, upon which "patch is being placed on patch." For example, Pavilion 39 (internal medicine headed by Prof. Yosef Gafni) was recently evacuated: huge cracks began to appear in the roof and there was danger that it would collapse on the patients. The roof is now being patched up.

Sheba Hospital was a former British Army camp; the late Dr. Haim Sheba turned it into a military hospital, and later into a civilian hospital. It just grew. Today, there are about 30 pavilions and 14 institutes scattered over the

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Workers at the Sheba Hospital dumping laundry during the strike. (Photos: by Israel Sun)

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CAESAREA REVISITED

by Mark Segal

CAESAREA is not only a microcosm of the waves of history that have swept this ancient land of ours, it is also a concentrated lesson in how grandiose development schemes in modern Israel fall short of their original vision.

Caesarea was once spoken of as "a resort of distinction" and mentioned in the same category as some of the more exclusive French and Italian riviera resorts. Visions of millionaires' yachts tying up at the old Roman harbour remained visionary. The Caesarea hotel once envisaged by the Rothschilds as the luxury hotel of Israel never quite made it. Although for the past few years in the capable hands of Mrs. Nicole Tal, of the Israel branch of the Club Mediterranee, it is rumoured it may be sold in a year or two to the Dan hotel chain.

The Rothschilds wished to impress their own famous style and quality at least on a small part of this country. It is regrettable that they did not succeed. Caesarea means something else to the various kinds of Israelis and visitors who have something to do with it. For the golfers it is the verdant, beautiful fairways that have been miraculously cultivated in the face of the ravages of sun, wind and drifting sand. For the inhabitants of the neighbouring immigrant township of Or Akiva, it is one of their prime sources of employment and the place that provides them with a glimmer of glamour. For the residents of the few villas that have sprung up, it is either a week-end home in the country, or, in some cases, a permanent home. Most interestingly, one of the Rothschilds wrote to Chaim Weizmann back in the 1920s that he envisaged Caesarea as a graden city.

Parade of History

But from the historical viewpoint it is an exhilarating experience to visit Caesarea. There are few places in the land, except for Jerusalem, where there is such a close concentration of history. Standing there among the gracious rows of palms planted along the road leading to the Roman amphitheatre, one feels the layers of history peeling off before one's eyes: the Stratton's tower of the Phoenicians in the third century B.C.E.; or how the ambassador to Appolonius landed there to buy wheat for Egypt; or its short-lived conquest by the Hasmoneans; then Pompey in his heyday taking possession; or its days of glory with Herod the Great creating the Roman capital where Pontius Pilate ruled; or the imprisonment of the Apostle Paul and later the Great Revolt with the mass slaughter of the Jews, and the martyrdom of Rabbi Akiva; the Jews coming back after the Destruction of the Temple to set up synagogues and places of learning there; or the bishop Eusebius writing his works. One's imagination catches fire. The relics lying side by side still tell their tale: the Herodian tower, the Byzantine street, the Crusader ramparts, the Bonnian minaret.

Most telling are what remain of two aqueducts reputedly built by the Tenth and Sixth Roman Legions in the first and second centuries C.E. Successive Roman and Byzantine rulers kept them intact, as did the Moslem governors after the Mohammedan invasion in the seventh century C.E. Then came the Arabs of the desert, close behind Sultan Beybars, and destroyed the dams and the pipeline, turning it all into one huge malarial morass. Only after the Jewish resettlement of Eretz Yisrael were the swumps drained, the first modern settlers came in 1940 to neighbouring Kibbutz Sdot Yam, (whose members man the refreshment counters at the amphitheatre during the Festival season).

The Festival has become very much part of life here, thanks largely to the devotion of Aharon Propes (who can be seen most nights watching out intently at the gates for his favoured guests; a bit of a rumpus blew up when an usher failed to recognize Rav-Aluf Haim Bar-Lev in mufti arriving late and did not let him in).

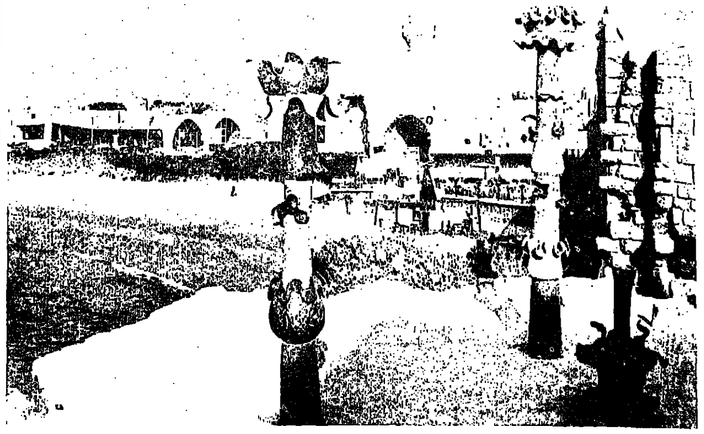
The acoustics of the amphitheatre still arouse controversy and even the distinguished expert, Prof. C. Izenour, brought here some years ago to improve the sound, said the obvious: a Roman theatre was not built for the kind of performance given today. Symphonic or even jazz music is decidedly not the same in the open-air as in a closed hall, he related in an interview with this newspaper.

Cafes and Galleries

The original concept of Caesarea was to maintain certain standards — the idea was closer to the Riviera than to Coney Island or Southend, places with mass appeal. Somewhere along the way someone in the Caesarea Development Corporation has lost sight of the original criteria, and apparently allowed the notion that quality equates snobbishness and popular appeal must perforce be vulgar. To record my purely subjective reaction on two recent visits to Caesarea, I am apprehensive at what is being allowed to happen to this beauty spot.

Thankfully, the Corporation has not allowed any structural changes in and around the very good Stratton Restaurant near the old harbour. But this visitor was quite aghast at the cheap and shoddy cafeteria structure that has been allowed to remain standing right on the edge of the harbour. The discotheque next door is not a bad idea and, although its decoration is garish, it just passes muster. However, it is inexcusable that the management of the Development Corporation should have allowed the steak bar (set up, as I was told, originally to cater to construction workers) to remain as a permanent feature. Worse still, the proprietor has littered the Roman walls with large notices, written in bad English, announcing his cafe's presence.

What also has a cheapening effect is the rash of new "art galleries" that have opened up in the Arab and Turkish buildings surrounding the Stratton Restaurant. Only one of them passed muster as a gallery while the others house the usual standbys of the tourist trade. The excuse given me is that Caesarea is one of the biggest tourist draws in the country; Does that mean then that Caesarea must become as messed-up as Eilat and as unsightly as the seashore adjoining Tiberias?



Modern statuary competes with the simplicity of the ancient minaret in the old Roman Port of Caesarea. In the background is the sheltered bay and bathing beach and some of the Turkish buildings housing the seven(!) art galleries and several restaurants. Below, tourists stand on the site of the Crusader-built Church of St. Paul. The pillar is Roman, the mosque at left is 19th-century Arab. At right is the Stratt on restaurant.

The Government hospitals

Continued from page 3

extensive grounds, as well as many laboratories and service buildings. In addition, two complete hospitals have recently been built: Maternity and Children. This *seems to have set the pattern* for the future: patch what is patchable, while building new buildings (small ones) whenever funds are available. But often the "patching" system runs into problems. Setting up a proposed geriatic unit ran into strange difficulties: there was no sewage network in the area; a transformer had to be built to provide an operating theatre with enough power; the air-conditioning in one operating theatre is so outdated that the entire roof of the building has to be changed.

"And one of the greatest problems is the traffic," says Dr. Shani. "The Hospital is an open one, and cars drive through at any time, causing traffic jams, even slowing ambulances."

But within the hospital itself the patients are generally moved from one pavilion to another place, the X-ray institute, for example, on stretcher trolleys, with the male nurses pushing them over the paths. It is not an unusual sight to see a patient being pushed by one man while a nurse walks next to him, holding aloft a bottle of plasma so the infusion will be continuous.

For the future, Dr. Shani is working to implement several programmes which will improve conditions at Shoba Hospital. One is to better plan the use of manpower so that long-range planning is possible; another is *to change the system of supplies.*

"The supply system should be standardized, not only in all Government hospitals, but also in Kupat Holim ones. Items ordered should be interchangeable."

A third step will be a semi-annually maintenance check of all buildings and equipment, probably by outside personnel, due to the shortage of manpower within the hospital; a fourth is to define the limits of each institute at the hospital. At present, there is some overlapping and duplication. And finally, as much as possible "automation" will be introduced, not only in the pharmacy, but also in such purely medical subjects as "automatic blood counts."

Dr. Shani also hopes the present 120-doctor staff can be increased to 160.

* * *

THE Donolo complex is also being patched up, bit by bit, even if some parts of the hospital are, to put it mildly, a disgrace. The surgical theatres have been renovated; but the "emergency ward," which serves a population of a quarter of a million (Jaffa, Holon and Bat Yam) nine times a month, consists of five beds.

The entire "emergency ward" is so small, that it is hard work to give proper medical treatment; there is not enough waiting room for patients waiting their turn. But a new "emergency ward" is being planned; it will be ready in about two years.

Strangely enough, the "emergency ward" in Donolo "A" (the Boneparte building) is larger than that in Donolo "B"; but it is also far too small to meet the demands made on it.

Even the best building in the Donolo complex, the Zahalon building, is old-fashioned. Some 850 babies arrive in the maternity ward every month; some 70,000 have been born there.

But, as noted, improvements are gradually being made at Donolo. An intensive-care unit, to be headed by Dr. Haim Fried, Medical Director of the hospital, is planned; still in the "thinking" stage is a nephrology unit to house the six artifical kidney machines being donated by the Rotary; still needed are a gastrology department, a neurology department, and an ear, nose and throat department.

"Even with these additions, the hospital will be terribly overcrowded," one of the senior officials states. "But we will have to put up with it for the foreseable future. I just hope that the Bonaparte building will not be in use in another 150 years."

SUMMER IN ISRAEL — student style

by George Leonof

WITH tourist accommodation all booked up visitors arriving hopefully may find room at a small hotel or, at a pinch, in a private home. But these alternatives suit neither the means nor mores of the estimated 20,000 foreign students and other young people currently footloose in Israel.

Most of them have come in singles, doubles or other small, odd-sized teams, in many cases formed spontaneously at chance encounters during an earlier trip in Europe. There were also larger groups who arrived in more orthodox style, organized by reputable travel agencies, only to find that a most coveted part of their itinerary, an earn-your-keep stint at a kibbutz, had been cancelled.

Last June, the cancellation of visits of thousands of young people from the U.S., France and Germany who had hoped to spend several weeks in kibbutzim resulted in a probe into the affair by a special committee appointed by the Tourist Ministry. The committee, under Rabbi Shmuel Nathan, subsequently found that overseas travel agents were the chief offenders for over-booking kibbutz tours. But it said that Histours, the Histadrut tourist organization, and the Israeli branch of ISTA, the International Student Travel Association, share responsibility for failing clearly to coordinate bookings with their American, German and French counterparts.

Some thousands of disappointed young tourists in America, Germany and France who as a result cancelled their visits. Several thousand others were not advised of the cancellations in advance, and discovered only on arrival that there was no room for them at kibbutzim. Some had signed on for a six-eew holiday of which no less than five were to have been spent in a kibbutz and their trip was ruined.

The case of 19 German students whose vacation has been at least partly salvaged through the efforts of the Tourist Ministry and Kibbutz Ramat Rahel, on Jerusalem's southern perimeter, provides a typical example.

The 19 young men and women, aged 19 to 27, had booked their holidays separately through D.S.R., the German student travel service, and ISTA in Germany. The bookings provided that three of their nearly five weeks in Israel would be spent living and working in a kibbutz. They were informed that these three weeks would cost them some IL100, since they would have only petty private expenses in the kibbutz. The rest of the time they were to spend touring Israel, at their own expense.

On arrival last week, they were told by an ISTA representative in Tel Aviv that the kibbutz phase was out.

Nicol Werner, 27, of Frankfurt, and Eckhard Koops, 22, of Woolfsburg, near Brunswick, said they at first could not believe the news. The kibbutz period was, in fact, the main motivation of the visit for most of the 19, who had come to experience this new form of social organization at first hand.

The same day the group sent delegates to the West German Embassy, where they demanded that unless they could stay in a kibbutz, the Embassy help them return to Germany immediately. Wheels began to hum, and the next day they were informed that accommodation had been found for them in Ramat Rahel, where they are the second such group this year.

German students who expected to work in a kibbutz for most of their stay and who were told there was no work for them on arrival. Ramat Rahel on the outskirts of Jerusalem took them in and let them pick fruit, but had no beds free for them.

Expensive solution

It was not for them a totally satisfactory solution, since the kibbutz could not put them up nights, but it has managed, according to their own testimony, to impart understanding, appreciation and respect for an unfamiliar way of life. They have nothing but praise for the efforts of the kibbutz to make their visit in Israel a pleasant one, and regret that Ramat Rahel's inability to put them up has deprived them of the opportunity fully to live the life, mix with the members, and share all aspects of daily routine. It has also made the visit more expensive, and instead of the IL100 in "petty expenses" the three weeks will cost them about a good deal more. One result of this is that some of the group are foregoing the tour with which they were to have concluded their holiday.

Michaela Selkow, 18, of Linz, Austria, finds picking apples, peaches and plums seven hours a day tiring, but the experience exciting. A member of a former group, she has extended her stay at the kibbutz. She is among the most bitterly critical of ISTA, and, just out of high school, cannot understand the difficulty involved in matching the number of places available for visitors in kibbutzim with the number of excursions sold.

For Ramat Rahel with a total membership of 55, however, the young visitors they are caring for has put a serious burden on the kitchen and service personnel. Before it had received an S.O.S. from the Tourist Ministry to find work and feed the 19 Germans, the kibbutz had already 31 other youths from abroad, plus a 17-man Nahal unit. Today the visitors outnumber the kibbutz members, with all the obvious burden this imposes on the kitchen and service staff.

Yossi Ein-Gev, the youthful "ekonom" of the kibbutz, says the urgent Tourist Ministry request to take on the 19 constituted a problem — but that Ramat Rahel agreed simply in order to help the Ministry out of a tight spot.

The arrangement was for the kibbutz to collect the young people from the American College in Ein Karem, where the Ministry provided lodgings for them, and provide two meals a day while employing them in the orchards. The students were to return to the College on their own.

"The very first day we saw this would not work," Yossi recalls.

Three meals

The upshot was that Yossi and two young Nahal instructors, Yigal Mussinger and Amos Yaniv, took the group under their joint wing. The kibbutz now provides a third meal, and the Nahal organized the homeward transport. In addition, the kibbutz provides them with Saturday tours — Jericho, Wadi Kelt, the Dead Sea, Masada — and they stay on in the kibbutz for the Saturday night dinner and movie.

The group of 19 is among the comparatively few fortunates, for they have, to a great extent, obtained what they had come for — even if at greater cost than anticipated. Thousands of others, not quite so lucky, have had to fend for themselves.

Kibbutzim, according to ISTA, are not all quite blameless, and some communal settlements which had earlier in the year undertaken to accept the youth groups, begged off or reduced their previous estimates for various reasons. Some claimed that last April's sudden storm had wrought havoc with orchards, and the need for fruit-pickers had greatly diminished; others, it turned out, simply had to give priority to their central organization, whether the Ihud Hakibbutzim or another, which had made their own arrangements to put up young visitors. After all, a total of about 15,000 young people are spending summmers in kibbutzim this year.

ISTA claims that its Israel branch, at least, had not undertaken to accommodate more visitors than it had arranged for with the kibbutzim. "But arrangements with kibbutzim are not legally binding contracts," says ISTA head Alex Gur-Arle, "and when they back out, we are left holding the bag."

Boomerang

ISTA, he adds, had gone to considerable expense to provide alternative programmes and accommodation, to the best of its ability and means, in some cases footing the hotel bill for as long as three weeks.

Gur-Arle concedes that some travel agencies abroad, although they had received news of kibbutz cancellations in good time, appeared to have been reluctant to inform their clients; others simply ignored the information and, on to a good thing financially, continued to sell excursions which they knew could not take place according to plan.

"It's not the problem of any single organization," Mr. Gur-Arle says, "it's a national problem — because the great 1971 tourist year may boomerang."

Whether or not the danger in fact exists, the Tourist Ministry has stopped into the breach and, in the assessment of some travel agents, has done wonders in providing alternative programmes. These are not only for "disappointed kibbutzniks" but for the thousands of youths from various countries, attracted by various aspects of Israeli life and by the low air transport rates. There are six such programmes in all.

* * *

AMONG the most popular of the projects are "the Digs" and "Operation Joshua." The first, is precisely what it sounds like:

(Continued on page 8)

U.S. students working on archaeological digs in a get-together in their makeshift quarters in an old building in Jerusalem's Rehov Agron. (Photos by Tova Weiss)

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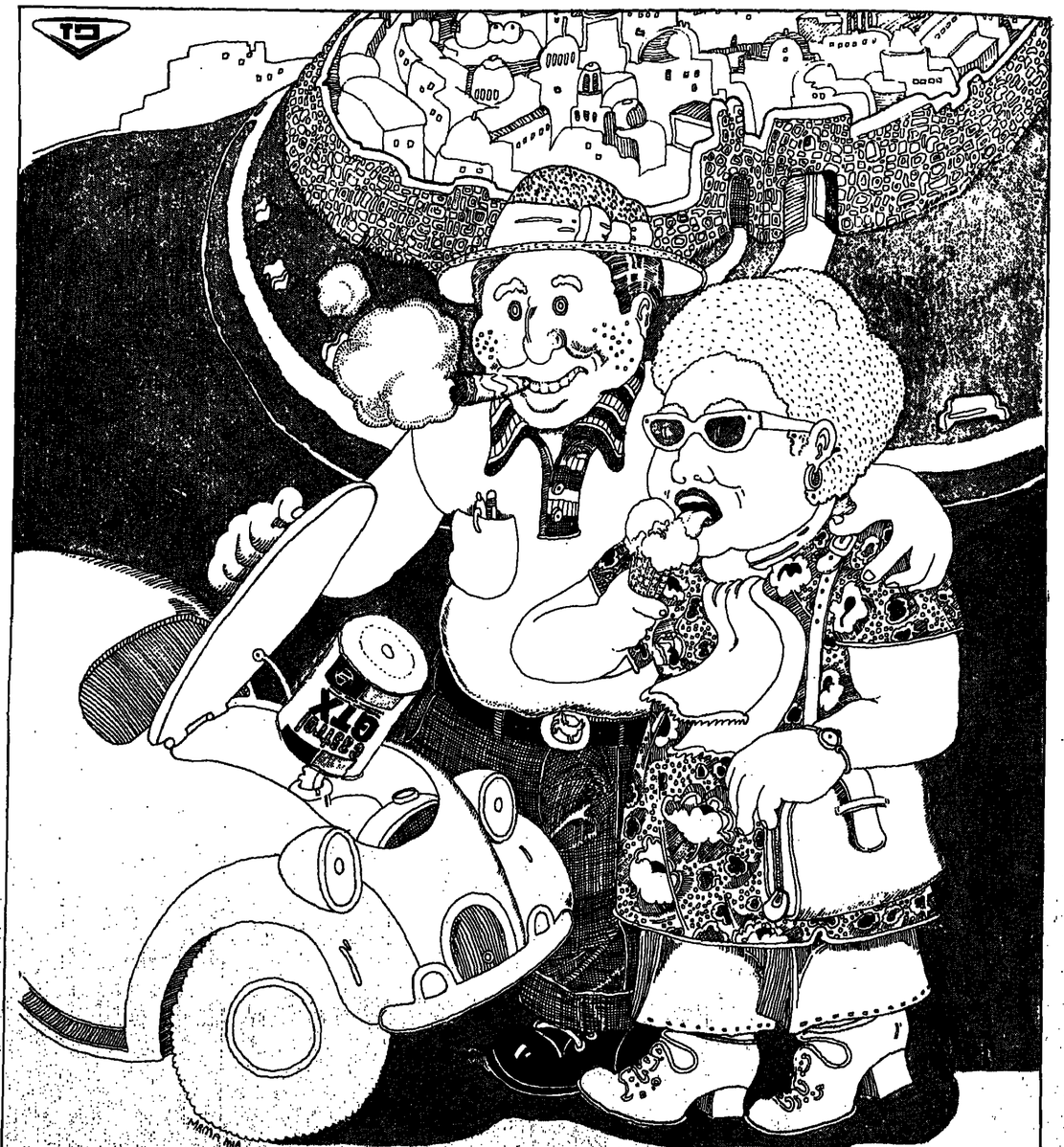


Bernie Segal was able to find Castrol in every country from Brooklyn to Jerusalem

Bernie Segal insists on using an oil that's international: Castrol. Castrol GTX is no ordinary motor oil. It cleans, cools, protects and lubricates your car-engine under conditions in which other oils simply give up. And when the stress becomes extreme, Castrol GTX's unique ingredient — "Liquid Tungsten" gives your engine added protection. "Liquid Tungsten" is exclusive to Castrol. It is covered by British Patent number 882,295. When Bernie Segal got to Jerusalem, he drove into the Paz petrol station and as usual bought Castrol GTX. Castrol GTX is available from all Paz and Oz stations.

An international oil has to be good. Good as Castrol.

*Oil soluble long chain tertiary alkyl primary amine tungstate.

A SEARCH FOR 'INTELLIGENT FARMERS'

The grand-nephew of Yiddish author I.L. Peretz, a former New Zealand farmer, is developing a new type of agriculture in Israel. AVRAHAM RABINOVICH reports.

At left: Edward Peretz and (above) tending his glasshouse tomatoes.

EDWARD Peretz, a 51-year-old farmer and sometime mountain climber, set out from Lod Airport last week on a round-the-world flight in search of 20 young family men with sound backs and high intelligence who would be willing to join him in starting a new life in a barren waste in one of the most neglected corners of Israel.

Peretz, a grand-nephew of the famed Yiddish writer I.L. Peretz, will be offering prospective candidates two principal inducements — a real personal challenge and the chance to lay the foundations of a new type of farming that could become the backbone of Israeli agriculture.

With the enthusiastic sponsorship of the Jewish Agency Settlement Department, Peretz is seeking settlers for a model moshav to be established in the sandy expanse of the Eshkol (formerly Besor) Region bordering the Gaza Strip and northern Sinai. His recruiting trip will take him to New Zealand — where he farmed for two decades before immigrating to Israel three years ago — Australia, the U.S. and possibly South Africa. Accompanying him is the deputy director of the Settlement Department, Avraham Rosenman.

A new moshav is to be based on the growing of tomatoes in glasshouses. Despite its innocuous sound the project has major economic and even social implications. According to Peretz, the glasshouse tomato industry could easily surpass citrus as Israel's prime agricultural dollar earner. It would also permit the development of great stretches of wasteland as well as the settlement on the land of thousands of new immigrants, particularly educated immigrants from Western countries.

Potential

The enormous potential of the scheme was demonstrated to Israeli agronomists by Peretz during the past two growing seasons. The only tomato produced in Israel for export in substantial quantities is the so-called S-5 whose best yield is four tons to the dunam. Only one ton per dunam, however, is of export quality. In his greenhouse on the small moshav of Yesha near the Gaza Strip, Peretz has produced yields of 20.5 tons to the dunam of which 80 per cent, or 16 tons, was of export quality.

Not only did Peretz' dunam yield 16 times as many exportable tomatoes as the ordinary S-5 plot, but his tomatoes were of far higher quality and fetched prices in Europe ranging from half again to three times as much as the S-5. He is confident he can do even better. On small experimental plots he has produced yields at the rate of more than 25 tons to the dunam.

Holland, where the glasshouse tomato industry is most developed, exports about $100 million in tomatoes each year, the value of the entire citrus crop exported by Israel. This is the target Peretz is aiming at. "I see an industry here at least as big as the one in Holland, which is a country not much larger than Israel. I could envisage in less than 20 years as many glasshouses here as in Holland (where 32,000 dunams of tomatoes are under glass)."

The Israeli glasshouse farmer, once he has mastered the intricate skills required, stands to make even more money than his Dutch counterpart despite the high cost of transportation to the markets of Europe. The Dutch glasshouses and virtually all others in the world growing tomatoes require artificial heating. Glasshouses in the southern part of Israel would require none because of the climate. The saving is considerable since heating accounts for more than half the capital cost of those greenhouses requiring it and one-third the operating costs.

Advantage

A further advantage to Israeli farmers is that they would harvest their crop considerably ahead of European growers, thus being assured of a virtual monopoly of the tomato market for several months. "Nobody can possibly produce tomato crops in Europe till about the beginning of April, and this only with the use of massive quantities of fuel for heating their glasshouses. Here we can grow without any artificial heat and start the harvest in December. We will finish the harvest when European production is just beginning, which means we'll get top prices all the way through." The vast market available is indicated by the fact that England alone imported 320,000 tons of tomatoes last year.

The key to the glasshouse tomato industry in Israel rests at the moment almost entirely in Peretz' hands. It is he alone who possesses the technical knowledge that can make it a going proposition, a knowledge developed during 25 years of glasshouse growing abroad.

Born in Somerset, England, to immigrants from Poland (his paternal grandfather was I.L. Peretz' brother), Edward first came into close contact with glasshouses when his family moved to the Channel Island of Guernsey where there are more than 3,000 glasshouse farmers. The family left the island in 1940 just a few days before the Germans occupied it. Turned down for military service because of bad eyesight and a stammer, Edward, then 20, found employment with the Forestry Commission in Scotland. He chose that remote area because of the opportunities it afforded for mountain climbing. Immediately after the war he returned to Guernsey with the London girl he had married in 1941 and became a glasshouse farmer.

Mountains

In 1949 they embarked with their two children for New Zealand, partly, says Peretz, because of the challenge of starting a new life in that distant land and partly because of the availability of mountains to climb. (He was to climb several peaks there that had never been climbed before.) He established a prosperous glasshouse farm in the Auckland suburb of Mangere. In 1966, however, the Peretzes began to make preparations for another move, this time to a country without any mountains. "I think all Jewish people want to come to Israel," he says. "The question is how? How can they make a living? My solution was to continue the same kind of work I'd been doing for a quarter century."

Arriving here in 1968, the Peretz family joined an ulpan in Jerusalem while Edward tried to get the lie of the land. His first probing was discouraging. A top agronomist told him that the idea of a glasshouse tomato industry was economically unfeasible in Israel. Through a mutual friend, however, Peretz met Dr. Ra'anan Weitz, head of the Jewish Agency Settlement Department, who immediately leaped at Peretz' suggestion of establishing a pilot greenhouse for tomato growing. The department had made some preliminary studies of the subject and was looking for someone to implement it. Weitz pulled out a map of the country and told Peretz to pick the spot where he wanted to start. During the next two months, Peretz made periodic forays around the country without finding what he was looking for. One day, with a car and escort provided by Weitz, he drove to Yesha in the Eshkol region in the north-west corner of the Negev. Here, in what seemed a sandy waste, healthy looking crops were growing. Sprinklers were going and the lack of puddles told him that the soil was well drained, a vital element for glasshouse farming. The land was perfectly flat, which meant that glasshouses could be built on it cheaply. An examination of the meteorological records that existed for the area showed that there was virtually no danger of frost, which meant that no artificial heating would be necessary.

Peretz informed Weitz he had found his site and the Settlement Department provided him and his wife with a small abandoned house in the village. Yesha had been established in 1956 and settled by Egyptian Jews who fled here in the wake of the Sinai Campaign. But it had been more than five years before it was realized that the sandy loam of the area was extremely fertile if provided with adequate water. By that time, half the original settlers had left. A group of sabras subsequently settled in the village and made a success of their own farms. Relations between them and the remaining Egyptian settlers, however, were often strained and the inability to arrive at communal decisions regarding roads and other improvements gave Yesha a scraggy, undeveloped appearance.

The outstanding success that Peretz proceeded to achieve in his one greenhouse was sufficient for the Settlement Department to draw up plans for the creation of a new moshav based on his growing methods. If this was successful, others would follow. Peretz agreed to supervise the project and to recruit candidates from abroad. A site for the settlement has been selected by Weitz' department, five kilometres south of Yesha. Twenty families are to be settled there the first year, 10 the second and 30 in the third year. Each will receive eight dunams, a house of 75-90 square metres, depending on family size, and a dunam-sized glasshouse to start with. A second such glasshouse is to be added after a year.

Peretz believes that for the best chances of success, the settlers should be from similar backrounds. He would like to find settlers from English-speaking countries with a strong preference for New Zealanders. They are also the most likely to have the $7-10,000 investment that be required from each family. ("Abroad," says Peretz, "they'd need $30,000 before they could even think of starting glasshouse farming.")

"You have to be fastidious. Each square centimetre has to produce maximum results. You can't afford to make a mistake. It's more like factory production than agriculture — you need sound management ability."

The prospective settlers will be told that the job requires six months of intensive, seven-day-a-week labour. To make the enterprise economically feasible, the wife will have to work side by side with the husband although for fewer hours. For their labours, they can look forward to an average monthly income of IL2,000 — about the salary of a university professor here. As with residents of any new moshav, they would not pay taxes for 10 years. For six weeks each summer, no work at all is required and the settlers could vacation or even travel abroad.

"We're looking for healthy people with good backs and a positive attitude towards life," says Peretz. "They must be of the highest calibre in intelligence and ideology. They don't have to have degrees but we don't have anything against them." In the Auckland area, he notes, two-thirds of the glasshouse farmers are ex-professionals including doctors and university lecturers. The settlers need not have any agricultural background. "If you're willing to accept instruction, you're a grower from the start."

Two young men from New Zealand, Dov Piro of Wellington and Tom Feder of Auckland, are presently being trained by Peretz at Yesha in the art of glasshouse growing. Dov and Tom, both 24 and bachelors, will serve as instructors in the new moshav. Both are graduates of the Habonim movement in New Zealand, have spent several years at a kibbutz and have served as paratroopers in the Israel Defence Forces.

The Settlement Department hopes to bring over the initial settlers by the beginning of 1973 and to have the first crop in by the end of that year.

Peretz believes that glasshouses will finally bring to flower the neglected Eshkol region where new agricultural development has virtually been halted because of water limitations. While the average family farm in Yesha growing tomatoes and other vegetables out of doors uses 20,000 cubic metres a year, glasshouse growers would require only 3,000 cubic metres, at the same time earning twice as much money. As Mr. and Mrs. Peretz have demonstrated with their glasshouse and with the trees and garden they have planted around their house, the soil of the Eshkol region will respond magnanimously to proper treatment. Ed Peretz foresees the time, not many years hence, when the wastes of the northern Negev and even Sinai will sparkle with tens of thousands of dunams of glasshouses nurturing thriving crops.

هكذا من الأصل

SCIENCE AND THE YOUNG ISRAELI

Professor Israel Dostrovsky has just been appointed the Vice-President of the Weizmann Institute of Science. Formerly Head of the Isotopes Department of the Institute, he left this post to become Director-General of the Israel Atomic Energy Commission from 1956 to 1971. In this interview he discusses his conception of his new post, and problems of science in Israel in general, with PHILIP GILLON.

PROF. DOSTROVSKY

AT the start of our interview I quote to Professor Dostrovsky an old gag about certain institutions: the President runs, the Vice-President runs the show. Is this what happens at the Institute?

He answers rather cagily, picking his words with care: "The President is the Chief Executive of the Weizmann Institute, he represents the Institute, and is responsible for its general plan and its functioning. The Vice-President deals with the day-to-day running of the Institute. Obviously, the President couldn't do this detailed work as well as all the other things he does."

Attending to the daily activities of an institution sounds like rather dreary administrative work for one of Israel's brightest scientists. How does he feel about doing this instead of research?

"I'm a new boy in this office — ask me in a year from now, or even in a couple of months, and I'll be able to tell you how I feel about it. Obviously, it's going to be a very demanding job. My aim is to organize the work in such a way that I'll have a good deal of my time free for my own research. I don't expect to succeed in doing this during the first month or two. But I have hopes for the future."

He gave up his post as Director-General of the Atomic Energy Commission at the end of May. Was that because he was taking on the vice-presidency?

"Not quite. When I went to the I.A.E.C. in 1965, I realized that I couldn't combine my work there with what I was doing at the Institute. So I gave up my Department. This year I decided that the time had come to go back to my own research. When I said I was coming back to the Institute, they asked me to take on the vice-presidency. Although I'm still officially adviser to the Prime Minister on atomic energy, I have no executive duties. It would obviously be impossible to combine three jobs — it's going to be hard enough to combine two."

The development of atomic energy in Israel has been shrouded in some mystery, perhaps for security reasons. How is it getting on? Are there any prospects of Israel developing nuclear power stations that will make her independent of conventional fuel like oil?

"The mystery's not due to security as much as to the fact that there's not much to report. We don't have nuclear reactors. It's conceivable Israel will have nuclear power in the foreseeable future, but this will certainly not come tomorrow. We'll need oil for a long time to come."

At the beginning of the 'sixties, there were hopes that nuclear power would develop very rapidly in the industrialized countries. These hopes don't seem to have been fulfilled.

"That's true. They did less well than had been expected. There were a lot of teething troubles."

So the great powers will still have to be sweet to the Arabs for their oil for many years?

"I have little doubt of that; the world will depend on oil at least till the end of this century, probably for longer. In fact, the present objective of the highly industrialized countries is to try to ensure that a high proportion of *new* power stations will be nuclear; they still need oil for the existing stations, which will be operated indefinitely. No, don't sell oil short."

* * *

PROFESSOR Dostrovsky was responsible for the Weizmann Institute going in for the production of heavy oxygen, and Israel has become a major producer of this man-made item. He also headed the mineral exploration of the Negev after the War of Independence, in which he was a lieutenant-colonel in charge of a special field unit. So in a sense he can be said to have pioneered in getting scientists to take an interest in applied science, in the development of science-based industries. These have at last become very fashionable in Israel. Is he planning some new applied scientific research?

Basic and applied

"We in the Institute have never recognized that there is any real distinction between basic and applied science. At least I haven't, and I don't. It's more an attitude of the man doing the work than a difference of substance. The questions on which I now hope to work are absolutely basic — some problems in micro-physics, some fundamental questions in chemistry."

As Vice-President, will he urge an intensification of the Institute's policy of recent years of extending hospitality to returning Israelis setting up science-based industries?

"Certainly I will. The idea is that the early years of a high technology company are very critical. So we extend all the help we can without getting directly involved. First of all, we give them space; they do not need to plunge into a big investment in concrete. Then they can use our facilities, laboratories and libraries and so on. If they want it, they can get our advice.

"By and large, our aid has been very much appreciated, and the results are very promising, although it's still a bit early to judge. Each one of the companies has come up with something good, something very interesting. But, of course, we don't study balance sheets, so we can't say if the ideas will pay their way. We hope that soon the companies concerned will be on their own feet, and will move on, perhaps to the science-based industries park near us, so that we can offer hospitality to new people. But it's up to them. Our aim is to help during the first few years..."

The young scientists running these industries had gone abroad for postgraduate study and had stayed away for several years. He himself had obtained his B.Sc. at University College London, and his Ph.D. in physical chemistry at the University of London in 1948, incidentally getting the Ramsey Medal and Prize. Thereafter he had lectured for several years at the University College of North Wales. Does he believe that Israeli students should go abroad for postgraduate studies, in the light of the possibility of their staying away for ever?

"I don't think there's any harm done if postgraduate students go abroad; on the contrary, we encourage it. In any case, although postgraduate study in Israel is of a high level, not everybody is accepted.

"In our own Graduate School, we have about 400 students at various levels, including about 20 per cent from abroad. We only take students in the fields in which we're active. I think that this graduate school provides a service both to the country and to ourselves."

What about undergraduate teaching? The other institutions have an almost overwhelming load, and have to reject many applicants.

"We considered it, but decided to keep away from it, because of the way in which the Institute developed. We decided we don't want to go into mass education. This has the disadvantage that the other institutes keep their best students — they're quite entitled to do so, of course. But we get very good students; in fact, we're able to select very carefully."

Does this process of selection apply also to foreign students? Or are they encouraged to come so as to promote aliya?

"We select foreign students just as carefully. Not all of them, by the way, are Jews: we get quite a few non-Jews; for instance, we get students from India. As for *aliya*, if a man spends three years doing post-graduate work at the Institute, naturally we hope this is the best possible propaganda for his settling here. After the graduates finish, not all of them, local or foreign, can find work inside the Institute, so there is a problem of jobs."

How do the foreign students manage with their lack of Hebrew?

"Most of our teaching is in English. We have a rule that, if there is one student who doesn't know any Hebrew, we teach in English. In practice, this happens almost all the time. In fact, since all the highly advanced literature is in English, and as international conferences and seminars are in English, we believe that no man can be an advanced scientist or a lecturer in a major institute, without English. He just can't get away with Hebrew only. In practice, by the time most Israelis are professors or senior lecturers, they have all studied abroad, and they know enough English to be able to lecture in it."

It sounds as if the policy may be hard on the sabras.

"It is. When they come to us, their English is still very poor, although they can read the scientific literature. We make them run seminars in English — it's hard, but they manage. It's good for them. Perhaps we should run special courses in English."

How does the Israeli standard of science compare with that of science abroad?

West Europe level

"You're asking me to blow my own trumpet, or, rather, our own trumpets. I hate to do this. If you judge us in relation to the size of our country and the magnitude of our problems — war and immigration and so on — we are doing phenomenally well. A lot of people judge us like this. But I don't like it, it's not good enough. Judging on absolute standards, which I prefer, I would say we're on a level with Western Europe. Some of our senior scientists and professors are up to any international standard. I say this, judging by objective criteria — the number and quality of Israeli publications accepted for publication in very careful journals, which have everything checked by referees; the number of our people who act as chairmen at international conferences, or lead or close the discussions."

Laymen apply one simple test: what are our prospects of having a Nobel Prizewinner in one of the sciences?

"We have a chance; there's no reason why we shouldn't get a Nobel Prize one day. After all, we got one for literature. We certainly have several people who are good enough."

SUMMER IN ISRAEL

(Continued from page 5)

work at archaeological sites in various parts of the country, from Safed to Arad.

Four of the sites are in Jerusalem or its immediate vicinity — the Western Wall, Mount Zion, Ramat Rahel and in Beit Jalla, opposite Bethlehem, where work is under way on what is believed to have been a Roman mausoleum. The main problem to be overcome was that of lodgings, which has been successfully solved with the acquisition of a spacious old building at the top of Rehov Agron, opposite Supersol, plus accommodation at the American College in Beit Hakerem.

Besides the Ramat Rahel group, the Ministry puts up about 100 young people at the College. Among the lodgers here is a group which works in the Hebrew University's Botanical Garden. Others are transported to Beit Jalla by an Arab bus, hired for the purpose by the Ministry.

About 250 are staying at "Agron 2," thanks at least in part to the police force, which responded gallantly to the Ministry's appeal for beds and mattresses, but only until the end of August. By that time many of their present occupants will have left — they are taken on for two weeks or three at most — but there is a long line of volunteers for the digs.

The Tourist Ministry also houses the young "archaeologists" in four hotels, all situated just inside the Old City's Jaffa Gate.

All the young people working on digs are provided with two meals a day, but must worry about the evening repast themselves. But admission to folklore and musical performances is on the house — which helps explain the generous sprinkling of jagged jeans and sawed-off slacks among the more formal attire at the Israel Festival evenings in Jerusalem.

Other archaeological sites to which the Ministry sends applicants are at Tel Arad, Tel Sheva (at Beersheba) and at Khirbet Shema near Safed.

In all these programmes so far as they involve members of organized groups disappointed by kibbutz cancellations, the travel agencies concerned are shipping in to meet the unforeseen expense. But in at least one case, involving a group of young people from Germany, the agent was not put out of pocket for the group had in advance decided they would pay for their working vacation at the kibbutz as well.

* * *

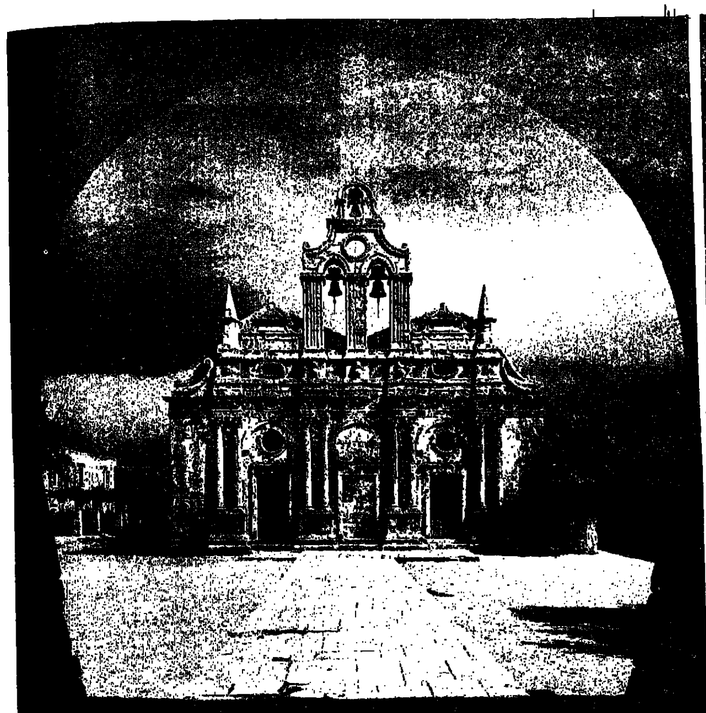
OPERATION Joshua" is conducted by the Ministry's Youth and Student Department in conjunction with the United Jewish Appeal. Five buses leave from Jerusalem and Tel Aviv five times a week for a day's tour of U.J.A. projects, complete with guide, a meal and a programme that includes meetings with Israeli and Arab youth. The price is $3.

An inexpensive alternative for the youthful visitor is conducted in cooperation with the camping association and El Al. This offers, for $2 a day, free inter-urban bus travel, a place to sleep in one of the organized camps, a meal a day and free entry to all national parks.

Thirty youth hostels cooperate in another of the Ministry's projects that provides, for $4, two meals a day and a bed at any of the hostels, with a two-week bus ticket thrown in and complete freedom to spend each of the 14 nights at a different camp.

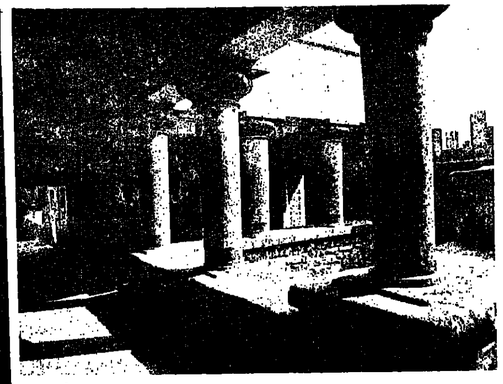
There is also a special arrangement with Egged that applies to travel only — $12 for a 15-day ticket to anywhere, provided it is served by a regular route.

Along with the sixth programme, a more expensive package deal for students only, that is operated together with ISTA, the International Student Travel Association, the Ministry today takes care of nearly 1,000 visitors daily. And efforts are being made further to expand the programmes, for if the present season estimates hold true — and they have so far — Israel can expect another 30,000 young people to swarm ashore before the end of the tourist season.



CRETE

The Monastery of Akhadi is set high in the mountain of the Ida range. It dates from 1587 and is a mixture of the classical Renaissance and baroque styles. Here, 1,000 Cretans lost their lives in 1866 in a Turkish siege.



Knossos: the Great Stairway, late Neopalatial period.

Neo-palatial vase, 4½ft. high, from Knossos, displays 'labrys' or double-axe symbols. At right: 'The Prince of the Lilies' from the Corridor of the Procession, Knossos. It is supposed that the young prince was leading a griffin by a rope. Evans believed him to be a Priest King walking in the Elysian Fields.

Mallia—this Minoan palace probably dates from 2000 B.C.E. to 1600 B.C.E.

CRETE'S fame as a port of call for cruise ships is largely due to the world's interest in the island's Minoan past. Before 1900 when Sir Arthur Evans unearthed ancient Knossos, Europe's oldest seat of civilisation, very few travellers set foot on her shores. Today the island is attracting increased attention and importance as a Nato base in the Mediterranean.

For the tourist, it is the Crete of the Minoans which most obviously impresses itself. Everything is geared to sell Minoan Crete to the visitor. Gift shops are packed with replicas of objects from the museums, every town boasts a King Minos café or its equivalent, and it is almost impossible to buy postcards that are not in some way connected with the country's archaeological past. And, of course, the emphasis is right. The excavations at Knossos at the turn of this century shook the world and one cannot overestimate their importance.

The best base from which to visit the Minoan sites is, of course, Heraklion. From here it is a mere 20 minutes' bus ride to Knossos, where — unlike the other sites — a systematic reconstruction has been carried out.

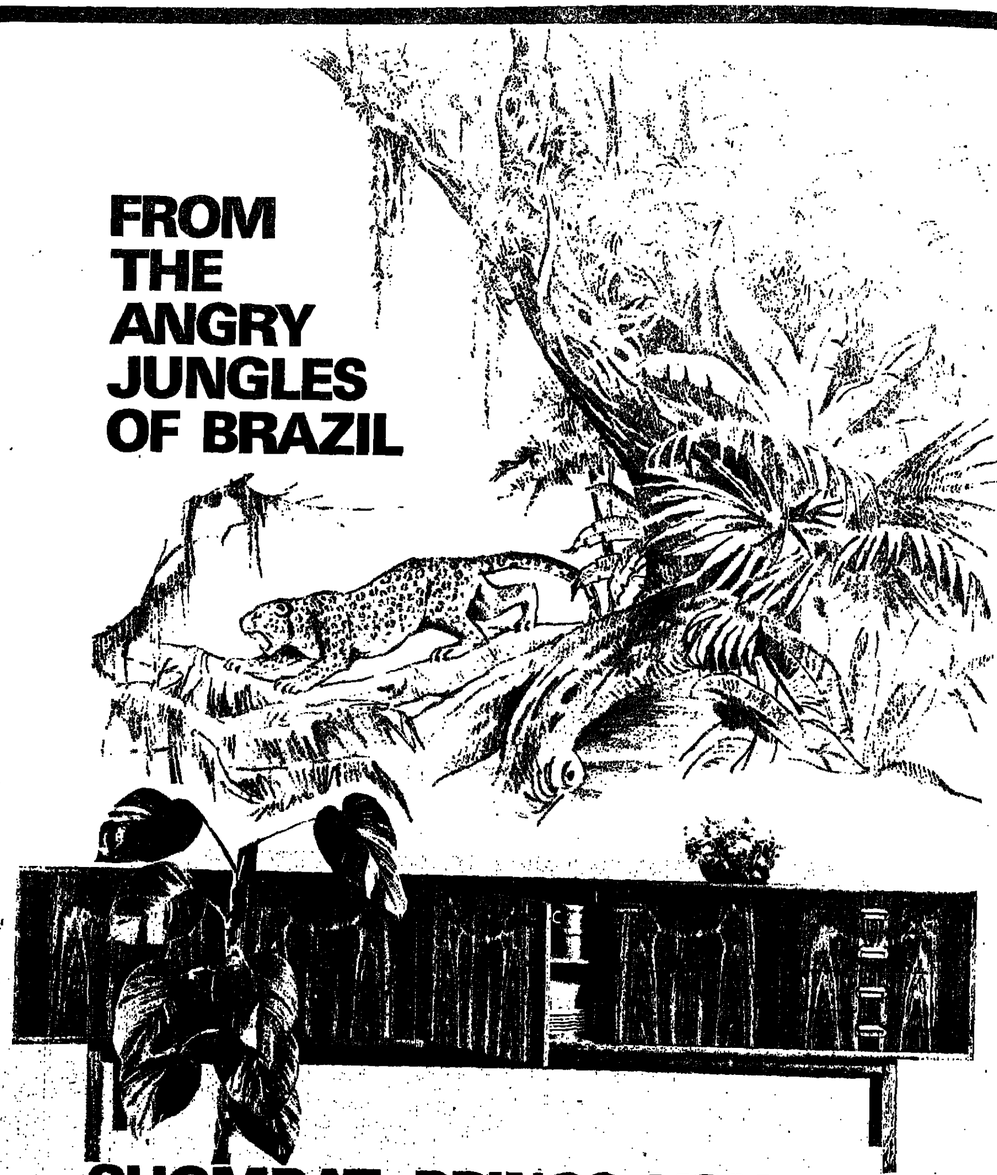
In order to get a rounded picture of Knossos it is imperative to make a detailed visit to the magnificent museum in Heraklion. Here are amassed the treasures from all the island's sites — including one room devoted to the most recent discoveries at Zacros. In the upper rooms of the museum are displayed the murals from Knossos and other palaces.

Photographs by Alex Starkey.
Copyright, Camera Press, London.

The Venetian fortress on the harbour at Heraklion. The walls of this imposing building are 20 feet thick and both north and south entrances are crowned with the Lion of Venice. Below is the Venetian Castle, Frankocastello, facing the Libyan sea on Crete's inaccessible south coast.

هكذا من الأصل

FROM THE ANGRY JUNGLES OF BRAZIL



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KIBBUTZ SHOMRAT FURNITURE

THE MAXIMALISTS

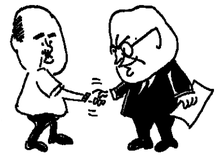
by Ephraim Kishon

THE Asher Committee decided, by ten votes to three, to lower the maximum tax from 82 per cent to 65 per cent as of April, 1972." This is what our unbelieving eyes read in the press the other day. Yet, we are afraid Mr. Sapir was informed by his clever assistants as follows:

"The cut was rejected with the majority of the Histadrut's three votes against the ten votes of the other Committee members."

Mr. Sapir will now check the Committee's findings and ponder them *through the long months* of the fall and winter and, in April, 1972, will decide, somewhat baffled and grinning apologetically, that he is upping direct taxes by another few notches. And all the efforts of the public committee headed by Judge Asher will have a single worth-while result: at long last we shall know who forces on the Finance Minister an absurdity which turns the Israeli nation into a bunch of crooks and the Revenue officers into hapless schizophrenics.

There is no one in the whole world who does not realize that a maximum tax of 82 per cent on any monthly income above IL1,350 *is not* a tax but a bad joke, a governmental incentive to cheat. It is neither humane,



nor moral. It is simply an irritating grab by our very Mediterranean socialism, a grab without any justification except for the *Histadrut leaders'* desire to preserve the *status quo* of the previous century.

Because there is no connection whatsoever between this tax and the State's security, the absorption of immigrants or young couples: the Treasury's loss through the lowering of the tax to 65 per cent amounts to a bare IL14m. a year — out of personal taxes adding up to IL2,800m. a year.

This destructive tax, which for years has lowered our morale to near rock-bottom, persists only for "reasons of principle," because the *Histadrut* leaders are still fighting affluence instead of poverty.

These leaders have created a bogey according to some antiquated formulas, a sort of abominable capitalist-exploiter with a fat cigar in his mouth, and they fight this figment of their imagination with impossible maximum taxes, while in reality their bourgeois scarecrow hardly manages to bring home to his children and old parents a paltry IL1,000 — at the end of the *month*.

* * *

SO perhaps the time has now come to declare once and for all that the really affluent in our country are those who don't pay taxes, either maximum or normal, those who know their way in the jungle of incentives — lawyers — development areas — capital gains — approved enterprises, etc., those who conceal their income without any bureaucratic hanky-panky.

Therefore, the heavier the tax burden will become, the wider will become the gap between the poor and the truly rich among us. All agree on this point except for the Treasury — by grace of the Histadrut — this reverse Robin Hood who robs the paupers and distributes their money among the rich, and then struts around in the glory of his marvellous class-consciousness as if he had thereby achieved an egalitarian society or something.

He is an odd popular hero, our Robin Hood, hated by the *masses, loved and respected by* the simple bankers and those in the hovels of large enterprises...

* * *

THE Minister of Finance appointed the Asher Committee. The Minister of Finance will have to listen to its recommendations, even if the Histadrut Secretary-General is again angry with him.

Because it is not such an exquisite pleasure to live in the shadow of a tax system based on the assumption that the majority of the country's citizens *must* be crooks. We welcome the added value tax and any other tax which might yet follow; it's not taxes we are fighting but that "maximum," that Histadrut feature, which causes damage running into billions: it turns the best among us into idlers by choice, at the same time exempting our shirkers from any moral obligation towards society.

Such a maximum tax turns the crook into a victim instead of a criminal, it turns the tax system into government-sanctioned organized crime.

We ask our leaders for this great favour, that they should please enable us to again despise those who cheat over their taxes; that stealing from the public should again be considered a despicable deed.

Translated by Yohanan Goldman
(by arrangement with "Ma'ariv")

Floral standards

TORA AND FLORA

THE scriptural portion of this week, Ekev, can well be regarded as the *locus classicus* of the flora of the Bible, since in it *occurs the famous enumeration* of the seven agricultural products which the Talmud calls "the glory of the Land of Israel" (8.8). They consist of the two staple grains, wheat and barley, and five fruits, figs, the vine, pomegranates, olives and date palms ("honey"), in that order. In the eight years during which this column has appeared, I have invariably dealt with one aspect or another of that "fruit basket," *but its interest has by no* means been exhausted.

In a passage of the Talmud (Berachot 41 a) a certain Rabbi Hanan gives a remarkable and original interpretation of this verse and its enumeration. He maintains that the purpose of the verse is not to sing the agricultural praises of Israel but to give a list of the various standards of measurement of what is permitted and prohibited by Jewish ritual law, and ingeniously proceeds to indicate how each and every one of these species constitutes a standard of measurement, whether a barley corn, the size of a fig, an olive or a date, or the others.

The Talmud itself, in the ensuing discussion, points out that this interpretation is not to be taken literally, since all these standards are of rabbinic, and *not* biblical, *provenance*, and this *tour de force* of R. Hanan is to be regarded merely as a mnemonic, or an *asmachta* — a supporting statement.

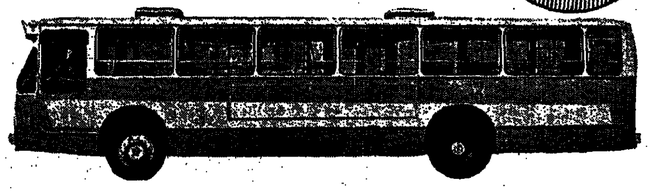
That very fact, however, is in itself an indication of the extent to which almost everything was, so to speak, measured by the Rabbis by agricultural standards. True there is the biblical *amah*, the cubit, originally the average length of the arm from the elbow to the wrist, as the English "foot" was originally the average length of a man's foot. There is one measurement which belongs to the world of fauna, the egg. But, overwhelmingly, as the reconstruction of R. Hanan shows, it was to the world of flora that the Rabbis turned to establish their standards of measurement. In addition to those mentioned in this verse one may add the suggestion that the *gevah* mentioned in Exodus 30.13 as being one-twentieth of a shekel weight is none other than a carob seed. The carob itself is not mentioned in the Bible but also appears as a rabbinic measurement.

L.I. RABINOWITZ

THE PRICE OF GAS HAS GONE UP !

IT USED TO BE 10,5 AGOROT

NOW IT IS 17 AGOROT



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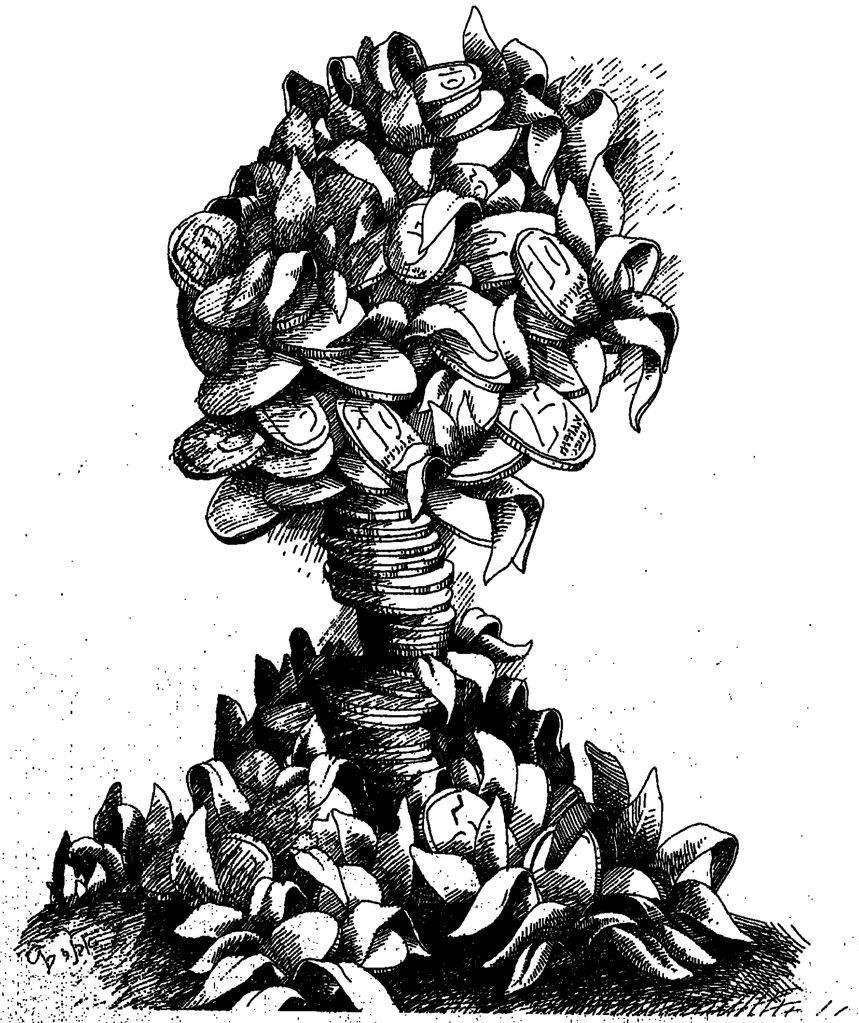
هكذا من الأصل

DREAMING ABOUT MAKING MONEY?



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Advantage of a handicap

THEATRE

Mendel Kohansky

THE NATIONAL THEATRE OF THE DEAF presented by the Israel Festival 1971.

ONE should and one easily can accept the National Theatre of the Deaf not as a theatrical curiosity but as a company striving at an artistic expression of its own. As the name of the American company indicates, its members are deprived of hearing, but they accomplish what they do, not despite their handicap. On the contrary, this handicap has been turned to advantage; they create a theatrical art form which is very much of their own. In fact, it is so much of their own that it defies stage nomenclature; it is not pantomime, not spoken theatre, and not ballet, though it employs all those means to great advantage. The sign language of the deaf which is not understood by those of us who do not have to resort to it becomes a playful little ballet when the performers use it with their nimble, lightning-quick fingers, while a narrator accompanies the gestures with speech (some of the performers are only deaf but not mute, and their speech differs in no way from the speech of any other trained actor); at other moments a performer mimes a scene while another, visible or hidden, speaks the text. It is the unusual and most imaginative use of all those media which makes the performance of the National Theatre of the Deaf such an exciting experience.

In order to get the audience acquainted with the vocabulary of their art, the company started the evening with what actually amounted to a series of exercises, delightful little doodles in action based on stories by children, the performers exuberantly cavorting on the stage in little carts, indulging in mimed and spoken poetic fantasies.

It was in the second part of the programme that we saw what the company was really capable of. That part consisted of an adaptation of Georg Buchner's Woyzeck, a drama about a little man ground into the dust by those in power. It was a very happy choice, for the expressionistic drama with its short staccato scenes, each constituting a step bringing Woyzeck closer and closer to his tragic end, lends itself particularly well to the specific style of the Theatre of the Deaf. The adaptation is by the company and it is marvellous work; some of the scenes are visually and aurally brilliant, and deeply touching; some of the acting is superb, especially that of Patrick Graybill as Woyzeck, Carol Fleming and William Rhys as the many-voiced narrators.

I should also like to mention here the "sculpture for music — structure for sound," a strange beautiful aluminum object by French sculptor Francois Baschet, vaguely resembling a huge guitar, out of which the performers coaxed lovely notes to stress points in the action.

Patrick Graybill in WOYZECK (The National Theatre of the Deaf). (Photo Jay Are)

Yona Elian and Itzhak Hiskya in ONE WAKES UP DAY.

The importance of being unconfused

ONE WAKES UP ONE DAY by Daniel Horowitz, presented by Tzavta and the Cameri Theatre. Directed by Oded Teomi, set by Gila Shakin.

THE two short plays under the title One Wakes Up One Day are the first performed works of Daniel Horowitz. It is not a debut to dance in the streets about, but the two playlets are not to be entirely dismissed. The young playwright is obviously confused in his aims: he did not know what kind of plays he was writing, and his statement in the programme concerning a "comedy of the absurd" makes this even clearer. But he has a sense of humour, and he knows how to write dialogue.

I could not quite make sense out of the first playlet, in which a young man in an insane asylum cell desperately tries to establish contact with the girl on the other side of the locked door. I assume that the door separating the two is something symbolic, as director Oded Teomi stressed this by having only a frame and not a real door built. However the subsequent meeting of the two when the door is finally unlocked does not clarify things.

In the second piece, an estranged wife comes to her husband in order to divide their few sticks of furniture, some books and records. She is practical and methodical, he is a dreamer constantly on the verge of imaginary success as a writer. In a surprising twist the man suddenly becomes clairvoyant, much to his wife's consternation. Some of this is funny but marred by pretentiousness.

The cast in both playlets consists of Yona Elian and Itzhak Hiskya, young performers of talent who put much enthusiasm in their parts.

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POVERTY & TALK

by Helga Dudman

WE have a very high standard of talk, it seems to me, on the much-discussed problem of poverty. Monday evening, on the First Channel, the "Round Table" programme raised the question "Is there equality in Israeli society?" and a panel considered the issue from the economic, political, and social viewpoints.

The problem, I recall, has been on radio's agenda frequently during the past decade, long before it became fashionable. On this occasion I missed the opening of the programme, and so was fairly shaky about whose views I was hearing. On television this problem can be solved by labelling the delegates visually (as at the U.N.); on the radio, the moderator must be very careful about re-identifying each panelist ("Yes, Dr. Horowitz, do you agree that we are dealing with symptoms rather than causes?") for the benefit of late-tuners. There may be debate about our egalitarianism, but we are unquestionably a society of tardy arrivals; and this programme went on for nearly two hours.

On the whole, there was an air of pessimism; some doubt as to the efficacy of our existing political framework; a feeling that emphasis tends to be on "procedure" rather than economic or social basics (as in suggested solutions to the wave of strikes). Somebody noted that "around 20 per cent of Jewish Israeli children do not have separate beds"; somebody else said yes, but hunger is no longer a problem. Other views: agreement with "a Panther's" plea of "don't solve problems — help people"; the reminder that "Israeli society is more concerned with social justice than are most other communities"; that human contact between social classes is of profound importance.

I caught the names of Dr. Dan Horowitz, Dr. Shevach Weiss, Dr. Giora Hanoch, and Mr. Nini, who has been outspoken on the existence of discrimination, though during the part of the programme I heard, I failed to match his viewpoint to his name. He did say that Social Welfare offices "have bars," to which the retort was, "so do banks." Otherwise, the rest of the names at the end went by too quickly to catch. In this, I was probably not alone; and just this week, the circumstances of life snatched from me the printed details I receive from the Broadcasting Authorities.

* * *

CHINA made a topical appearance on Saturday morning's radio play (First Channel). This was a diverting little performance, described by a friend as "refreshingly melodramatic," complete with a heartsick emperor, a neighbouring army with imperialist ambitions, and a beautiful bride who comes to a tragic end. At one point, when the invaders were approaching the border and a messenger came to the emperor with the ominous news, the dialogue went something like this:

Q: "But why don't we defend ourselves?"

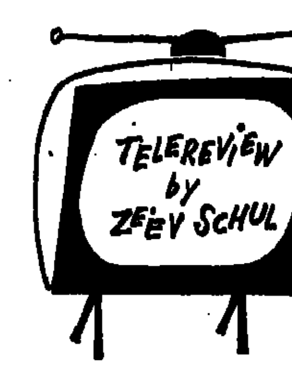
A: "We've had peace for so long that our border guards have lost all interest in fighting."

This was a fine bit of programming (an Albanian cell at the Broadcasting Authorities? The C.I.A.?) because, for charm, it is hard to beat the Chinese. Also, inscrutability has great value in executing foreign policy: a smile and a swift kick, delivered simultaneously. Our own approach, by contrast, seems to me to suffer from overdoses of scrutability. Or perhaps you have to be big in order to be capable of Eastern -- or even Middle-Eastern — wiliness.

AMONG the many pockets of data I have been neglecting lately are developments in pop songs broken down by country of origin. The Army Channel fills this need every morning at 11.15 by broadcasting the Italian, French, British, American, and Hebrew Hit Parades, depending on the day of the week; on Fridays it is called the Foreign Hit Parade. Sunday morning I tuned in on the office radio to what had been listed as the Italian Hit Parade, but it turned out to be the French one and it arrived breathlessly in the studio 20 minutes late.

In the pocket within this pocket, Arye Hashavia provided an interesting five minutes of news about armies here and there: we heard about changes in the U.S. Army Medical Corps, something about the army and navy (sic) of Saudi Arabia, and the list of countries sending officers to America for training. Iran heads them all; among the rest are Yugoslavia. Libya, Israel, Jordan, and Saudi Arabia.

After this interlude, and while waiting for the French Hit Parade to show up, we heard an Anglo-Saxon hit which has been around for some time and whose chorus is now etched in my memory: "Oh my darling/Knock three times on the ceiling if you want me...". The teen-ager who has been working in our office as a messenger this summer pleaded with me to turn up the volume. Hard-heartedly, I turned it off instead: how often does one get a chance to beat teen-agers at their own pop game? If there had been a chance that the French Hit Parade might teach us how to say "Knock three times on the ceiling" in French, I would have hung on; but as it is, these categories seem endless. The New South Wales Hit Parade. Pop preferences of agronomists' children living in Beersheba. Or, as they say, of boys and girls, broken down by sex.



Competing with Cyprus Egypt, Jordan Lebanon etc.

TO all those who entertain grievances against Israel Television programmes I recommend tuning in to some of our neighbouring stations. I know this is a nasty and un-neighbourly thing to say. I mention it because we just had almost a week of exceptionally clear overseas reception. We do admit enjoying "Skippy" the tame Australian kangaroo (Cyprus) and prefer him to our own Lassie (Mondays, 6 p.m.).

All these foreign stations — Alexandria, Cyprus, Damascus, Beirut and Amman, can be received in Israel because of some mysterious electronic phenomena singular to our part of the world, doubling and even tripling normal TV ranges.

The same cause enabling us to peek over our neighbours' shoulders unfortunately also turns out to be our own undoing, interfering with the reception of our own broadcasts, especially in the coastal area. At fault, I am told, is the Alexandria station, using a higher powered transmitter than it should (according to international regulations), thereby barging in on our home channels and compelling ITA in turn to switch over the UHF (Ultra High Frequency) transmitters in the Dan area. UHF has a much shorter range and is less interference-prone for the same reason. A UHF tuner for those sets not equipped with one ranges from IL80 upwards, not counting the extra cost of a special UHF antenna and installation. I do not know how much money Israeli citizens will be spending on UHF equipment this year (my two-year-old set needs one). I do know, however, that Alexandria is much closer to our present frontiers than Tel Aviv is to the Nile Delta region, and that if the Egyptians refuse to abide by yet another international agreement, they may, perhaps, be made to "see the light." Perhaps Egyptians would enjoy our Arabic programmes more than we enjoy theirs.

* * *

THIS week: until round about half past eight on Monday evening, presumably only a select few had ever heard of or known anything about Yeshayahu Goldstein — none other than "Shayke" Ophir, a fourth-generation Jerusalemite who is our leading pantomimist and a fine *chanson* renderer and actor.

Goldstein-Ophir made an original appearance in Uri Zohar's monthly "Welcome" (Bruhim Haba'im) and on the whole did not commit the cardinal mistake of repeating any of his vintage hits. Shayke, as a human being, was no less amusing than the perfectly controlled stage-puppet he usually is. Uri Zohar was, incidentally, seen in a rather cruel light by the TV camera and sound-men: catching him unawares in open-mouthed and occasionally guffawing admiration of his colleague. Mr. Zohar appears to have become somewhat more serious since he became a film producer. He has abandoned the Jerry Lewis crew-cut and with it, seemingly, also his place as number one clown.

We liked the Wahab family's Yemenite folk dancing (same show). It must have been good because local audiences have been fed with this *ad nauseam*. Yehiel Cohen performed very well on what Uri Z. termed "the Stradivarius of kerosene tins" (drumming). Was it father Wahab (is he really 64 years old?) or Cohen who did the singing — it was difficult to tell.

We would gladly have done without the next "artist" — conceited, over-confident Miki Harari, who could be a child prodigy. In my book he was only irritating, and we happily noted that he was yanked off after rendering a single number.

* * *

DESPITE the unavoidably repetitive nature of our TV regulars, there is no need for monotony. Even regular weekly features can, by careful selection of their central theme, be turned into compelling televising. This week's Moked (Monday) was a typical case in point. A panel of eminent experts (Aluf Res.) Yeshayahu Gavish; Hanna Zemer (Editor — "Davar") and commentator Yosef Harif — facing diplomatic correspondent Yaacov Reuel — interpreted the recent Sisco visit to Israel.

Mr. Harif's theory was that no matter what the results of the talks were — they had served their principal purpose by maintaining political activity on or around the possibility of an interim solution. The alternative stagnation could, according to the American conception (Mr. Harif believed), lead to war.

Hanna Zemer contended that Israel certainly had no reason to regret the talks, to say the least, since without them this country would have been subjected to tremendous outside pressure, not only by the United States but all the other non-committed nations as well — with no adequate reply to offer to the basic Sadat statement of being willing to reach a political settlement with Israel. Aluf Gavish (almost naturally) took the purely military line, namely that the U.S.A. was mainly concerned with continued Soviet infiltration into the area, wanting to put a stop to that, first and foremost. He believed that concessions could be made only if international guarantees were also backed up by Israel's retention of tactical advantages, which would enable her to regain all conceded areas in the event of the Egyptians breaking their contracted pledges. Concessions should be slight and gradual, extending, in stages, over a considerable number of years, with subsequent phases embarked on only after the Egyptians had shown that they could be trusted.

To my mind Moked is the first of our weekly broadcast features to have achieved real maturity and is comparable to similar programmes abroad (for instance the famous West German "Fruehschoppen") with the added advantage of having the moderator, or whatever one likes to call him, interchangeable instead of some prestigious person whose originality is bound to fail him, sooner or later.

* * *

FRIDAY'S first edition of the weekly news roundup (the second is usually broadcast the following evening with rebroadcasts of highlights from the first edition) demonstrated once again the impact of censorship on the very tenor of interviews. We refer to the Chief of Staff, interviewed by military correspondent Ron Ben Yishai (one year of cease-fire on the southern front). The exchanges seemed artificial, almost rehearsed, and therefore unconvincing; which might not have been the case had the interview been recorded in a more leisurely atmosphere first and scrutinised afterwards. While this may be technically more difficult, it might certainly have been worthwhile. The Chief of Staff has a rare sense of humour (often at his own expense). He is, after all, probably the only Chief of Staff to consider an open-necked shirt proper at all times.

The subsequent BBC documentary on Egypt was first class. But giving us a sampling of Beethoven's Mass in D Major with all those pretty *shickses* in the choir annoyed us, because we consider it an insult to a fine (and rarely performed) piece of music that it be chopped up like that; and it gave us a feeling that the first edition editor (Yair Aloni) had nothing else to say to wind up an otherwise quite interesting news roundup.

* * *

OUR feeling of being left suspended deepened further when the Hebrew translation of the excellent "Inspector Maigret" series (Friday 21.30) fizzled out and left us guessing as to who had done in whom. This happened twice and lasted for quite a considerable time. We would have preferred to have the film stopped for a few moments while somebody unsnarled things, instead of the apology at the end.

* * *

I THINK that the new announcer Tikva Mor is very good. I'm not much of an expert on hair and stuff like that, but I do think she could use some advice on that score. Her ears are not photogenic. The rest of her and above all her natural behaviour and friendly smile, not to mention a flawless delivery, make her a real find. We hope she lasts.

Apropos translations — whoever does the English typing (in the Hebrew programme) had better brush up or read his/her copy before having it stencilled. Out of six foreign film titles mentioned this week only three were right.

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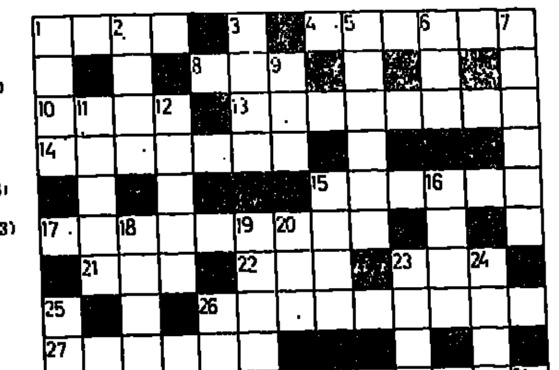
TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

1 Strain (4)
4 Harmful intent (6)
8 In addition (3)
10 Advance (4)
13 Plot (8)
14 Elevate (7)
15 Season (6)
17 Incited by (9)
21 Word play (3)
22 Ventilator (3)
23 Can (3)
26 Squire (4-5)
27 Watch-dog (6)
28 Parasite (7)
32 One not fancied (8)
34 Cloth insertion (4)
35 Measure (3)
36 Cattle sound (6)
37 Swing round (4)

DOWN

1 Make angry (4)
2 Tribe (4)
3 Swelling (4)
5 Objectionable (6)
6 Instigate (3)
7 Speculation (6)
8 Undivided (3)
11 Champion (2, 3)
12 Out (3, 2)
15 Wander (4)
16 Dilute (4)
18 Rotate (4)
19 Distant (4)
20 Wallop! (3)
23 Pluck (5)
24 At no time (5)
25 Parchment (6)
26 Healing fluid (6)
28 Collection (3)
29 Poke (4)
30 Advanced stage (4)
31 Bring up (4)
33 Drag (3)

CRYPTIC PUZZLE

ACROSS

1 Is life an open book to him? (4)
4 Carpenter's mate? (6)
8 Tear him off a strip! (3)
10 In a general direction? (4)
13 Headlines that can bring sorrow (8)
14 He comes back by tram about six (7)
15 One could do it to death (6)
17 It can make teams late when the game's over (9)
21 A novel from R. C. Sherriff (3)
22 Stateswoman? Ho, no! (3)
23 Reduced payment (3)
26 Gets a deep dressing for the garden (5, 4)
27 A beast, but a blessing to the bachelor (6)
28 Stubby little vessel? (3-4)
32 A snack in town (8)
34 Writer eaten by a gorgon (4)
35 Ginger Jones? (3)
36 Oddly enough, they enable travel to be finished in time (6)
37 Lighting-up time (4)

DOWN

1 Miners' union? (4)
2 All because of a maiden?. (4)
3 Hurts with pins (4)
5 Clever way to reproduce a statue (6)
6 Change ends (3)
7 Resist change in the family (6)
9 Knock up an Irishman (3)
11 Carries on mixing salts (5)
12 Send abroad to a former French island? (5)
15 Animal that can hang around a tree top? (4)
16 Rascal responsible for our wrong note (4)
18 King turning up in the Bahamas (4)
19 Bearing of men about one? (4)
20 Tot Dad turns to (3)
23 Pomeranian mining centre (5)
24 No new arrangement for Alban (5)
25 Told where to get off by a busman? (6)
26 Firth, not Forth (6)
28 Dramatic deed? (3)
29 Point the way to the exhibition (4)
30 She may have to be untruthful (4)
31 What to do when tired of keeping your mouth shut? (4)
33 Pointless help in raising the blind (3)

Wednesday's Easy Solution

ACROSS.—4, Rumour. 7, Resolute. 8, Martin. 10, Freed. 13, Line. 14, Tidy. 15, Rats. 16, Tub. 17, Riot. 19, Were. 21, Sincerely. 23, Ties. 24, Rare. 26, Err. 27, Trap. 29, Clad. 32, Feel. 33, Stile. 34, Scrape. 35, Long shot. 36, Adonis.

DOWN.—1, Graft. 2, Asked. 3, Fled. 4, Remit. 5, More. 6, Unique. 9, Answer. 11, Rid. 12, Eyrie. 13, Lateral. 15, Roc. 16, Try. 18, In step. 20, Elect. 21, Sir. 22, Rap. 23, Traced. 25, Pal. 28, Reels. 30, Light. 31, Dents. 32, Fawn. 33, Sags.

Wednesday's Cryptic Solution

ACROSS.—4, Subtle. 7, Wet paint. 8, Avowal(a vowel). 10, Slack. 13, Crow. 14, Tutu. 15, Pats. 16, A-I'm. 17, Maim (Mame). 19, Tarn. 21, Fireplace. 23, Z-in-C. 24, Hash. 26, Peg. 27, (HMS) Hood. 29, Eton. 32, (c)Herr(y). 33, Ado-re. 34, Elvi-RA. 35, Thankful. 36, Statue.

DOWN.—1, Twist. 2, Sto-at. 3, Mark. 4, Star-t. 5, Brow (beaten). 6, Lead in. 9, Vestas. 11, Tub. 12, Cumin. 13, Camphor. 15, Pie. 16, Are. 18, Archer. 20, A-Ched. 21, Fig. 22, Lad(rev.). 23, Zealot. 25, Tor. 28, Orate. 30, Toffs. 31, N-ewl-Y. 32, Hist. 33, Anna.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

TV

FRIDAY

3.30 Rhythmgame. 8.30 Good Evening — with Nehama Lifshits. 8.50 Weekly Magazine (1st edition). 9.30 "Fort Apache" — a Western with John Wayne, Henry Fonda and Shirley Temple. 10.50 News. ARABIC: 6.30 News. 6.50 Full-length film. INSTRUCTIONAL: 4.02 The Magic Garden. 4.22 A Story I Loved. 4.33 Hermann Struck (film). 4.46 Sing a Song.

SATURDAY

6.00 Cartoons. 7.30 Hamavdil. 7.55 Weekly Magazine (2nd edition). 8.35 Ironside: Barbara Who. 9.25 Mabat Sport. 10.00 News. ARABIC: 6.30 Edmond Ross. 7.00 News. 7.15 Forum.

SUNDAY

6.00 The Pogels. 6.12 Sport for Youth. 7.30 Bewitched: Nobody's Perfect. 8.00 Mabat. 8.20 Moked. 9.05 Run For Your Life: The Discovery of Charlotte Hide. 9.55 News. 10.00 Service Broadcast. ARABIC: 6.30 Sami and Sussu. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 4.30 English 5 — The Sad Princess. 4.53 Page from a Book. 5.07 Geometry 8. 5.29 Lachish. 5.37 Chess for Beginners — Lesson 7.

MONDAY

6.00 Lassie. 6.25 Children's stories. 7.30 Les Contes de Guy de Maupassant: En Famille. 8.00 Mabat. 8.20 "The Third Hour": "China" — the film will be followed by a discussion and an interview with Mr. David Hacohen, former Israel Ambassador in Burma. 10.55 News. ARABIC: 6.30 On science, technology and medicine. 6.45 Messages to relatives and friends. 7.00 News. 7.15 Sport. INSTRUCTIONAL: 4.30 English 6 — The King's Sweet Tooth. 4.49 English 7 — The Magic Fishbone. 5.10 The Adventures of Jules Verne. 5.36 Tel Valet, Tel Maitre.

TUESDAY

6.00 David Copperfield: Old Acquaintances. 7.30 Family Affair. 8.00 Mabat. 8.20 Document: The Epic of Flight. 9.05 The Saint: The Better Mousetrap. 9.55 News. 10.00 Service Broadcast. ARABIC: 6.30 For the Family. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 4.30 English 5 — The Sad Princess. 4.53 The Magic Garden. 5.06 That's How We Are. 5.27 Quiz for Youth.

WEDNESDAY

6.00 "Snakes Alive". 7.30 The 21st Century: New Weapon Against Crime. 8.00 Mabat. 8.20 Morasha. 8.35 "Les Bourreaux Meurent Aussi" (French film). 9.55 News. ARABIC: 6.30 "This is your problem". 7.00 News. 7.15 The Israeli Arabs. INSTRUCTIONAL: 4.30 English 6 — The King's Sweet Tooth. 4.49 Science 0. 5.06 English 7 — The Magic Fishbone.

THURSDAY

6.00 Headlines and Margins. 7.30 "The Three Musketeers" — part one. 8.00 Mabat. 8.20 Reuven Rubin the Painter. 8.50 The Entertainment Broadcasting Service. 9.40 Sport — the match of the week. 10.25 News. ARABIC: 6.30 "The Story of . . .". 6.35 Circus. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 4.30 English 9 — Pip. 4.55 Geometry 9. 5.09 and 5.40 films.

ON THE AIR

FIRST PROGRAMME
256, 340,5 and 221 M.

NEWS: — Today: 2.00, 3.00, 4.00, 5.00 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00p.m. Tomorrow: 8.00, 9.00, 10.00 and 12.00 a.m.; 1.00, 2.00, 5.00, 6.00, 7.00, 8.00 10.00, 11.00 and 12.00 p.m.

SECOND PROGRAMME
457 and 428 M.

NEWS: — Today: 6.05, 7.00, 8.00, 9.00 10.00, 11.00 and 12.00 a.m. 100, 2.00, 3.00 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 7.06, 8.00, 9.00, 10.00, 11.00 a.m. 12.00, 1.00, 2.00, 3.00 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, 12.00 and 1.00 a.m.

FIRST PROGRAMME
Today

1.58 p.m. Opening. 3.10 Mother and Child. 3.05 "Kabbalat Shabbat." 4.04 Language Corner. 4.30 "Choirs" — Choral Music from the Romantic Period. 5.06 Classical Request Programme: Barber: Essay No.1 for Orchestra (Conductor: Howard Hanson); Clementi: Piano Concerto in C-Major (Soloist: Felicia Blumental; Conductor: Alberto Zedda): Hindemith: Symphonic Metamorphoses (Conductor: George Szell). 5.55 Announcements. 6.05 "What will be heard?" — a preview on next week's music programmes — produced by Alexandra Melamed. 6.30 Literary Magazine. 7.07 "The Weekly Column." 8.10 Images Pages and Songs for Shabbat. 8.30 Friday Evening Concert — (Stereo) produced by Alexandra Melumed — Bach: Suite No.2 for Flute and Orchestra (Soloist: Aurele Nicolet; Conductor: Karl Richter); Mendelssohn: Violin Concerto in E-Minor (Soloist): Valery Klimow: Conductor: Maxim Shostakovitch); Mussorgsky-Ravel: "Pictures at an Exhibition" (The Philadelphia Orchestra conducted by Eugene Ormandy). 10.05 "Profile" — Dani Shaked's Story (repeat). 10.45 "Musical Miniatures." 11.05 "Repeat Boadcast" — Dietrich Fischer Dieskau — Baritone; Daniel Barenbaum — Piano: Songs by Beethoven. 12.05 Close Down.

Tomorrow

7.58 a.m. Opening. 8.07 Programme Announcements. 8.15 Morning Concert: Rameau: Concerto No.6, for Strings (The Chamber Orchestra of Toulouse conducted by Louis Auriacombe): Albrechtsberger: Concerto in B-Major for Trombone and Strings (Soloist: Gyorgy Zilcz; Conductor: Gyorgy Lehel); Rossini: Sonata No. 5 in E-flat Major (The Chamber Orchestra directed by Neville Marriner). 9.05 World of Science. 9.35 Musical Quiz arranged by Avi Hanani. 10.05 The Weekly Diary. 10.52 Hebrew Songs. 11.03 "Curtain Up." 12.05 Public Trial. 1.05 Concert — Mozart: Symphony No. 29 in A-Major, K. 201 (Conductor: Bruno Walter); Bach: Double Concerto in D-major for Oboe, (Soloists: Ermanno Tosti — Oboe: Hans Kempler — Violin (with the "Haydn Symfonietta"; Brahms Variations on a Theme by Haydn, op. 56a Conductor: George Szell), 2.10 Close Down.

5.06 p.m. "A Handful of Tunes" — Composers suggest... Ami Ma'ayani. 5.55 Announcements. 6.05 "Anecdote" — Little Tales on Great Musicians. 6.30 Middle East Magazine. 7.07 Songs in Spanish 7.28 Songs in Yiddish. 7.50 Bible Reading. Job, chaps. 29 and 30. 8.10 The Weekly Magazine. 8.50 "Hamavdil." 9.20 Cimarosa: "Il Maestro di Capella" Intermezzo-giocoso for Baritone and Orchestra (Soloist: Marcello Cortis and the Ensemble de Paris, conducted by Louis de Froment); Wanhal: Symphony in G-Minor (The Mozart Society Players). 10.05 "Radio-story." 10.35 Recital — Meir Harnik, Piano — Shostakovitch: Two Preludes; Prokofiev: Sonata No. 7. 11.05 "Portrait in Sound" — Vivaldi. 12.05 Close Down.

SECOND PROGRAMME
Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock 6.55 Programme Announcements. 7.05 Press Review. 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 9.05 "Good Morning" (cont.) 9.49 The Small Ad. Corner 10.05 Housewife's Corner. 12.07 Programme for the Worker and the Employer. 12.30 "At Midday" — News and Music. 2.35 Week-end — ed. by D. Guttman, presented by Yossi Banai. 4.05 "Radio-teens." 4.30 "Who's Afraid of Classical Music." 5.04 Miniatures from the Press. 6.05 "With his Own hands." 6.59 Close Down.

9.05 p.m, Shabbat Shalom — story, song and proverb. 10.04 "Musical." 11.05 "Close to my Heart." 12.05 Night Music. 1.05 a.m. Close Down.

Tomorrow

6.58 a.m. Opening. 7.00 Religious Services. 7.16 Hebrew Songs. 7.35 Announcements. 7.40 Hebrew Songs (cont.) 7.55 Today's Programmes. 8.07 Songs and Melodies for Everybody. 8.55 A. Allon — Talk. 9.04 Songs (cont.) 10.05 "Classic and Light." 11.03 "The Mountain Song" — Yugoslavia. 12.05 "Anything Handy." 1.05 Detective serial. 1.40 Cantorial Programme. 2.10 Where to Go and Light Music. 2.35 Popular and Liked "Files Talk and Sing" 5.52 Reminiscences from Eretz Yisrael. 6.05 "I am a New Immigrant." 6.25 Sport. 6.45 Hebrew Songs. 6.59 Close Down.

9.05 p.m. Our Songs. 9.30 Jazz Corner. 10.05 "Radio-Tek" — with Moshe Timor. 12.05 Night Music. 1.05 a.m. Close Down.

FOURTH PROGRAMME
448, 407 and 191 M.

Today and Tomorrow: News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m. 2.00 and 8.45 p.m.

Arabic Programme: 5.58-7.00 a.m.; 7.30 9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-12.15 a.m.

ENGLISH PROGRAMME
(407, 202, 443 and 42 M.
737, 1025, 677, 7189 kHz)

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Sound Pictures o fLife in Israel. 8.30 Newsdesk — News and Newsreel.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew: "Line and Song." 7.30 Yiddish. 8.00 Ladino 8.15 Mograbi. 7.30 Rumanian. 8.45 Russian 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: Free Evening. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian 8.45 Hungarian 9.00: Close Down.

ARMY PROGRAMME
216, 225 and 235 M.

Today: 11.00 a.m. Requests Programme. 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.) 12.30 The Jewish Point — with Hanna Zemer. 12.35 Requests (cont.) 1.00 News. 1.05 Hebrew Songs — Requests 1.30 Sports Corner. 1.35 Requests (cont.), 1.55 Announcement for Soldiers, 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

3.57 p.m. Opening. 3.00 News. 3.05 Reading the "Haftara." 3.07 "Old and Good." 4.00 News. 4.05 Requests from Soldiers. 5.00 News. 5.05 The Third Hebrew Hit Parade. 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Tradition 7.00 News. 7.05 Eighteen Hours. — with the Ministry of Finance. 8.00 News. 8.10 "Be a Judge." 9.00 News. 9.05 Shmuel Shai's Magazine, 10.00 News. 10.05 My Hit Parade with Yael Avivi. 11.00 News 11.05 Anthology for Humor and Satire — ed. by Dan Almagor. 12.00 News. 12.05 Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 With Ze'ev Berlinsky. 12.00 News. 12.05 Sea Songs. 1.00 News. 1.05 Personal Questions. 2.00 News. 2.10 Close Down.

2.57 Opening. 3.00 News. 3.05 Songs and Tid-bits. 4.00 News. 4.05 Love me, Love me not 5.00 News 5.05 Portrait in Two: "God and I." 6.00 News. 6.05 An Hour with Tuvia Zaffir. 6.45 Anyway. 7.00 News. 7.05 Had I Been Instead of You. 8.00 News. 8.10 Songs 9.00 News 9.05 Talk with Prof. I. Lev. 10.00 News 10.05 Direct Dialling 1.00 Bedtime Story. 12.00 News. 12.05 Close Down.

JERUSALEM CALLING
292, 407 and 443 Metres
(677, 727 and 1025 kHz.)
1.30-2 p.m.
English Programme

POINT COUNT ON TRIAL

BRIDGE
By George Levinrew

NO bidding system is perfect, especially when there is reliance on point count. Stampf and Schwartz, the winners of the Israel Pair Championship, missed a game in today's deal in the finals of the Championship. The hand was played six times with three pairs bidding game and making 11 tricks, and with three pairs, who also made the same 11 tricks, stopping short of game.

W Dlr
N—S Vul

Schwartz
North
♠ J 6
♡ A K 4 3
◇ 9 7 4
♣ A 8 6 3

Frydrich
West
♠ Q 4 3 2
♡ Q 6
◇ K Q 8 5 3
♣ J 9

Shauffel
East
♠ K 9 7 5
♡ 10 8 7
◇ A J 6 2
♣ Q 5

Stampf
South
♠ A 10 8
♡ J 9 5 2
◇ 10
♣ K 10 7 4 2

West passed and North bid 1♡. His hand was a bare minimum. It seems to me that this hand is a natural for a weak 1♣ opening. Those who play a strong 1♣ bid, would presumably bid 1♡, 1NT, or not at all. The 1♡ bid leaves too little room for manoeuvre.

South responded 3♡. While this is an acceptable limit bid on the hand, it does not give the real picture. And after such a limit bid it is unlikely that North will dare to bid again. Thus Schwartz played the hand at three hearts.

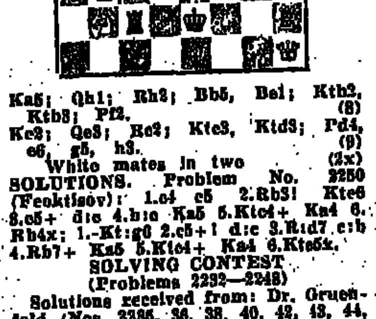
But suppose that South had bid 2♣ knowing that he could later raise his partner's ♡ bid to the three ♡ limit. North would probably be pushed into an uncomfortable support of clubs at the three level. With this fit announced, South, with the controls of the first round in spades and the second round in diamonds, could boldly bid 4♡.

If North had opened 1♣ South might respond 1♡ which North would raise to 2♡. It would not be too difficult for South to bid 4♡.

There is indeed a systemic art in bidding a game with only 20 high card points, as in today's deal.

CHESS

Problem No. 2252
C. MANSFIELD, England
1st Pr. Chess in U.S.S.R., 1968



Ka5; Qh1; Rh2; Bb5, Be1; Ktb2, Ktb8; Pf2. (8)
Ke2; Qe8; Rc2; Kte3, Ktd3; Pd4, e6, g5, h3. (9)
White mates in two (2x)

SOLUTIONS. Problem No. 2250 (Feoktisov): 1.c4 c5 2.Rb3! Kte6 3.c5+ d:c 4.b:c Ka5 5.Ktc4+ Ka4 6. Rb4x; 1.-Kt:g6 2.c5+! d:c 3.R:d7 c:b 4.Rb7+ Ka5 5.Ktc4+ Ka4 6.Ktc5x.

SOLVING CONTEST
(Problems 2232—2248)

Solutions received from: Dr. Gruenfeld (Nos. 2235, 36, 38, 40, 42, 43, 44, 45, 46, 48); Mrs. Kate Bershtel (Nos. 2239, 35, 37, 38, 45, 46, 47, 48); M. Steinberg (Nos. 2232, 33, 34, 35); Dr. Spitzer (Nos, 2236, 38).

NOTES & REMARKS. No. 2241: 1.Qa5? Kh3! 2.Qd2 Ktel+. No. 2248: Mrs. Bershtel sent also a cook 1.Qg8, with 3 threats.

Since the longer problems and the endgames included in the contest seemed to have deterred a number of solvers, the editor will be pleased to receive suggestions as to the type of problems preferred. It is our aim to maintain the solving contest in its original form. It is regretted that several complaints, by some of our faithful readers remained unanswered. Correspondence should be addressed to the Chess Editor, P.O.B. 1125, Tel Aviv.

WORLD JUNIOR CHAMPIONSHIP

A record number of 44 players from 43 countries took part in the event which closes today in Athens. Israel representative, Aryeh Lev, recovered after a bad start but lack of international experience prevented him from qualifying for Finals A and had to be satisfied with Finals C.

STUDENTS' OLYMPICS

From the finals of the 18th Students' Olympics in Puerto Rico here is a fine game by G. Kuzmin:

Sicilian Defence

G. KUZMIN (U.S.S.R.) — M. FROTA (Brazil)

1.e4 c5 2.Ktf3 Kte6 3.d4 c:d 4.Kt:d4 Ktf6 5.Ktc3 d6 6.Be2 Bd7 7.0-0 g6 8.Be3 Bg7 9.Ktb3 0-0 10.f4 a5 11.a4 Qc8 12.Ktd5 Kt:d5 13.e:d Ktb4 14.c3 Ka6 15.Bd4 B:d4+ 16.Kt:d4 Qc5 17.Bf3 Kte7 18.Kh1 b5 19.Re1 Rfe8 20.Qd2 b:a 21.f5 Kt:d5? 22.Qg5 f6 23.Qh6 g:f 24.Rad1 Kte7 25.B:a8 Kt:a8 26.Rd3 f4 27.Q:f4 Qe4 28.Rg3+ Kh8 29.R:e7!

AMSTERDAM 1971

From the I.B.M. international tournament in Amsterdam here is a fine game by former world champion V. Smyslov:

Tchigorin Defence

S. GLIGORIC — V. SMYSLOV

1.d4 d5 2.c4 Ktc6 3.Ktc3 d:c 4.d5 Kte5 5.Bf4 Ktg6 6.Bg3 e5 7.d:e B:e6 8.Ktf3 Ktf6 9.Ktd4 Bd7 10.e3 Bb4 11.B:c4 0-0 12.Qc2 e6 13.h3 Qe7 14.0-0 B:c3 15.b:c Kte4 16.Bh2 c5 17.Ktf3 Bc6 18.Bd3 f5 19.Rad1 Rad8 20.Be2 Qf6 21.R:d8 R:d8 22.Rc1 h6 23.Rd3 Kh8 24.Kte1 e4 25.B:e4 f:e 26.Qe2 b5 27.Bg3 Kte7 28.Qb2 Ktd5 29.Qa3 a5 30.Kh2 h5 31.h4 Qf8 32.Qb2 Ktf6 33.Kg1 Ktg4 34.Qe2 Qf6 35.f3 e:f 36.g:f Kte5 37.e4 Ktd3 38.Rc2 Kt:e1 39.B:e1 Rd3 40.Kg2 Qg6+ 41.Bg3 Kh7 42.Re1 Qf6 43.Be1 Qf4. White resigns.

ISRAEL CHAMPIONSHIP 1971. 110 players are participating in the six sections of the semi-finals which opened this week in Jerusalem, Tel Aviv and Ramat Gan. Twelve players will qualify for the finals to be held in December.

ELIAHU SHAHAF

هكذا من الأصل

GALLERY GUIDE

JERUSALEM

ISRAEL MUSEUM

Jacques Lipchitz at eighty — 100 Sculptures and Drawings, 130 Bronze Maquettes by Jacques Lipchitz. Albrecht Durer: Woodcuts and Engravings. Contemporary Japanese Prints. Picasso Ceramics. Early Mediterranean and Near-Eastern Cultures. Athens — Its Golden Age.

HAVA EPSTEIN — Interesting and technically flawless prints by Bezalel *graduate, mostly etchings or* silk-screen or a mixture of both, with some colour woodcuts. The subjects are fairly erotic, something like an expressionist combination of the park scene in the Yellow Submarine and Disney's Walpurgisnacht. The colour is fairly with-it but used only in an illustrator's manner, that is to fill out figures or backgrounds rather than serving as an organic composition. In this sense colour adds nothing to her work and we came away more impressed by the black and whites, one of them a very well composed head in a somewhat pre-Raphaelite manner. (Engel Gallery). Till Aug. 24. (M.R.).

ARTIST PROOF 1971 — Graphics by Israel Artists Association members (Artists House) from Sat. till Sept. 1.

COLLECTORS' CHOICE. — Marvellous new semi-kinetic sculptures by Benni Efrat, who is making an international reputation, as well as fine new Zaritzkys and new works by Rafi, Koren and others (Rina Gallery, by appointment Tel: 86078 or 11-1; 4-7 except Friday. 90a Herzl Blvd.).

CENTRAL GALLERY — New venture specialising in original lithographs by leading Israeli artists. (Rehov Haemek, near corner of Rehov David Hamelech).

NORA GALLERY — Summer collection, 11.30-1.30, 4.30-6.30, Sat., 11.30-1.30 (Closed Wed., Fri.).

CHILDREN'S ART — Works by members of Kfar Juliania (ICCY) opening Sun., till Sept. 1, 10-5, Sat. 10.30-1.30, closed Fridays.

TEL AVIV

HELEN COVENSKY — An almost overpowering efflorescence of exuberant nature pervades this exhibition and the gallery. The paintings which produce this effect are lyric abstractions painted by a Polish-born U.S. artist during an extended visit here and reflect impressions of the country. The show might easily be interpreted as a paean to the optimism, beauty and irrepressible vitality which she seems to have found here. The *forms*, all of them active organic or biotic (free shapes, calligraphic brushstrokes and markings, clusters of soft disc shapes) certainly contri*bute much to the pervading mood* but it is the vibrant colours which dominate the situation and finally produce the above-mentioned results. The crowded hanging also contributes to the bacchanalian atmosphere but also suggests a clearance sale; several works could and should also have been culled out for reasons of formal paucity or exaggerated sentimentality. There are scattered similarities in this show to works by other artists, e.g., Kandinsky (circa 1912), Ernst Wilhelm Nay and Joe Brainard, but on the whole the paintings coalesce into a flexible, expressively capacious style. A painting

"Oil Area," oil by Hortensia Harari from her exhibition at the Ritz Gallery, Haifa. (See below).

which seems to summarise many features of the show is "Neither Day nor Night, Neither Mountain nor Valley" (1). It is a relatively narrow vertical canvas in which the forms are gathered into two floating groups. The lower one is made up of soft glowing densely packed discs with the colours beautifully harmonised and contrasted among them; the upper area is full of irregular variegated forms that are tense with vitality. (Lim Gallery, 170 Ben Yehuda). Till August 28. (R.B.).

SHLOMO KANTOR — Abstract expressionist paintings by kibbutz artist. The works possess the great spontaneity that is characteristic of the genre but the compositions are usually composed of assorted rectangles. Geometric shapes, even sketchy ones, are the form type with which the broad impulsive brushstroke is the least capable of wrestling. In most cases the results here are therefore miscarriages: the velo*city of the gestural handling* appears thwarted and manages to plunge ahead only in jumps and starts and the definition of the forms and the composition can only be described as clumsy. But here and there Kantor manages somehow to push and pull his strokes, rough forms and contrasting colours into fairly legible constellations and creates semblances of masses and space. (Chemerinsky Gallery, Gordon St.). (R.B.)

RUTH EILAN — Sketchy, often faltering drawings and watercolours of figures and landscapes. (220 Gallery, 220 Ben Yehuda). Till Aug. 21.

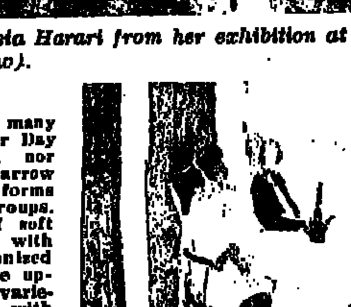
MOSH AMAR/EHUD SOHORI — Drawings by two young Israelis. Amar was winner of competition for design of a national Israeli costume. Sohori is an architect. (New Gallery, 32 Reiness). Till August 28.

DAVID HADAR-VISHNEVSKY — *Photographs and silkscreen prints.* (Sokolov Press Club, 4 Kaplan).

EDWARD TUBRIDY — Meticulously executed paintings that combine lyric expression with science-fiction milieu. OLD JAFFA (Old Jaffa Gallery).

EX LIBRIS — Erotic-academic name labels for books by a group of mostly forgotten European artists. Chiefly etchings done during the first decades of this country. OLD JAFFA (*Bishenfeld Gallery*).

FROM PARIS — Just-arrived works by Van Dongen (watercolour), Kisling, Lanskoy (a 1961 abstract oil),



"At The Table" by Debora Simhony (Beit Sholom Aleichem, Tel Aviv).

Hayden and Derain. Also, a selection of works by Israelis and other Paris-based painters. OLD JAFFA (Gallery of Modern Art).

TEL AVIV MUSEUM — Two new exhibitions: 1) Post-Cubism, Surrealism and abstract paintings from the Irma and Siegfried Ullman Collection (Weizmann Institute) and from the Museum Collections; 2) Impressionism, Expressionism and School of Paris. Other continuing exhibitions: Israeli Painting and Sculpture, "Art and Science" (with accompanying films in the small auditorium). All the above in the new building on *Sderot Shaul Hamelech.*

YOHEVED ROCHGLEBEN-SEGAL — Paintings by American artist who had studied at the Herzliya Gymnasium in Tel Aviv. (Katz-Idan Gallery, 19 Frishman).

DEBORA SIMHONY — Most successful works in this first independent show are those in which actual sight situations are ruthlessly sifted for salient aesthetic properties. (Beit Shalom Aleichem).

BEIT LEIVIK COLLECTION — Carefully selected ensemble of paintings in various media that reflects the best of Israeli art during recent years. Maturity, moderation and depth rather than innovation and raging expression are the key values. (Beit Leivik Art Gallery, 30 Dov Hoz).

PETAH TIKVA SUMMER EXHIBITION — Large show of paintings and graphics comprised solely of works by Israelis in the permanent collection of the Museum. This provincial museum is quite remarkable for its energetic acquisition programme. Most of the 74 works in this show were acquired during the past year. PETAH TIKVA (Yad Lebanim Memorial Museum).

BINETH COLLECTION — The emphasis is on lyric-representationalism but the range is wide and liberal and the quality impressive. All works by Israelis, some of them living abroad. (Bineth Gallery, Frug St.).

KLATCHKIN COLLECTION — Consistently non-abstract collection of paintings and sculptures (most of the latter in the patio) that features contemporary impressionist, expressionist and surrealist works by Israelis and three French-Jewish painters. (Hadassah Klatchkin Gallery, Frug St.).

TEL AVIV MUSEUM — New building: Israeli Paintings and Sculptures, Art and Science, Contemporary French Tapestries. Helena Rubinstein Pavilion: French Tapestries, international sculptures from the coll.

DUGITH COLLECTION. — Small paintings in lighter summer spirit, on canvas and paper by Israelis. (Dugith Gallery)

MAKONDE SCULPTURES. — Contemporary ebony sculptures of the Malagasy Republic's Makonde Tribe which contain striking parallels to surrealist forms and images. RAMAT AVIV (Museum of Folklore and Ethnography, Museum Ha'aretz (Complex).

GORDON COLLECTION — One of the finest samplings of recent Israeli art and experimentation to be seen in this country. Works by many artists not represented in other Tel Aviv galleries. (Gordon Gallery II, 4 Natan Hehaham).

MABAT COLLECTION — Bright, varied, interesting show of contemporary Israeli painting, graphics and some sculpture, that includes naive art as well as hard-edge abstraction. (Mabat Gallery, 31 *Gordon*).

AMOS KENAN — New drawings by well-known "Yediot Aharonot" satirist (Dvora Schocken Gallery, 59 Hovevei Zion) opening Tues., 8 p.m. — till Aug. 27.

PAINTING AND SCULPTURE IN GLASS — Generally unsuccessful though occasionally interesting experiments in developing new artistic usages of glass. RAMAT AVIV *Glass Museum, Museum Ha'aretz).*

ZIPPORA ASHKELON — Sculptures. (Manya Bialik House, Bialik St.)

HAIFA

COLOURED PRINTS ILLUSTRATING THE OPENING OF THE SUEZ CANAL IN 1869 — executed by the French artist, Edouard Riou (1833—1900), among whose favourite subjects was Egypt. The present set of 24, a recent acquisition by the Museum, were done on the spot. Some eighteen illustrate the actual ceremonies: the ornate pavilions for the top guests, the tents for other invitees, the crowds of local spectators clustering the Canal bank, and among them the artist himself sketching, a motley camel corps riding past, the mixture of sail alone and combined sail, steam and paddle, what might be the French imperial yacht carrying the Empress Eugenie, the Canal Company's offices, the workmen's huts, guests watching operations and the Canal traffic, or gazing at the swimmers, etc. The remainder depict village and Beduin life, birds at sunset, and two are devoted to Baedeker tourism where the ladies, accompanied by a gentleman, occupy a carriage *preceded by five runners* and followed by the sporty of both sexes on horseback. Although Riou proves himself a talented illustrator with an artist's eye for landscape, historical documentation determines the importance of these prints. (Maritime Museum). (H.).

SINAYA HARAN — Oils whose subjects, many of them imaginative, fill the canvas in a rough paint. The structure of the pictures hinges on central geometric or linear elements. Thus, in two similar pieces of a woman painting, the diagonal of an easel at lower right and in side view offsets the figure ("Portrait"), while in "Painter" the same line counters the rectangular frame on the wall. Elsewhere, we meet two contrasts both based on a circular composition, the lively movement of *the figure in the green* "Dance" and the relaxed construction, aided by a focal light, of "Siesta". (Traclin Gallery). Till August 28. (H.).

ZIPORA ASHKELON (Mexico) — Has relief plaques of traditional Jewish life in bronze and a brown alloy resembling, at first sight, wood. Light is evenly spread in the former; the second opposes light and shade on the relief. Most of the subjects are represented in the two mediums. *Spatial* composition, except when the motifs protrude excessively, is well suited to the respective subject, an essential need since she groups her figures. The best items are probably those of the mother blessing the Sabbath candles in the presence of her children, and the medallion-shaped wedding. On the whole, creativity more *realist* than sentimental. (Traclin Gallery). (H.).

HORTENSIA HARARI — Oils. Apart from her seascapes, the impressionism of whose style and treatment emits a too perfect verisimilitude to classic models, she also exhibits more independent work like "Haifa" where composition turns on the bisecting road and the loosely knit "Movement in the Port". That this note marks a trend towards greater originality is evident from the most recent work, viz. her flowers, a subject always of interest for gauging an artist's aptitude with colour. Impressionism now becomes less pronounced except in a few instances, e.g. "Roses". Other such subjects include two different and entirely competent manners, "Gladioli and Carnations" and "Flowers in a Blue Vase". (Ritz Gallery). Till September 3. (H.).

SUMMER EXHIBITION. — This now annual event at the Hagefen exhibits artists connected with the Gallery. (Hagefen Gallery). Till end August.

EIN HAROD

AHARON SHOSHANI (Kvutzat Ginegar). — Beyond doubt an accomplished oil painter of soft harmonies in a style which might be called "monumental-decorative" on moderate-sized canvases. (Mishkan Leomanut). Till August 28.

HAZOREA

CONTEMPORARY GRAPHIC ART FROM ISRAEL AND OTHER COUNTRIES, distributed by "ARTA," Tel Aviv. A collection of graphics (coloured lithographs, woodcuts, etchings, Chinese ink drawings, etc.) by 60 artists from Israel, Switz*erland (the largest representation)*, Yugoslavia, Holland, Italy, Germany and Austria. Most of the work is conservative. Till September 8.

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Sonia Gaskell on dance teaching

"I AM known everywhere except in Israel," said Sonia Gaskell with a touch of chagrin in her voice, "I would love to do some work here."

Sonia Gaskell has been described as the "Ninette de Valois of Holland." She laid the foundations of ballet in the Netherlands. She created both the National Ballet and the Netherlands Dance Company. She has been awarded the highest Dutch honours — by the City of Amsterdam, and by the Queen of Holland herself.

She was visiting Jerusalem for an evening to give a talk, in Hebrew, to the Rubin Academy Summer School. She included in this also a demonstration of dance teaching methods.

We chatted mostly in French (with a little English thrown in) and when I expressed surprise that she was able to lecture in Hebrew, she said "Why not? I come here every year. I have an apartment in Bat Yam."

Born in Russia, which she left in 1921, Sonia Gaskell lived in Paris and became a member of the Ballets Russes. She moved to Holland after her marriage. For six years she ran her own company of five — herself one of the dancers. In 1954, getting advice from such "greats" as George Balanchine, Kurt Joos, Arnold Haskell, she started the National Ballet of the Netherlands. The company, supported by a government subsidy, then numbered 40 dancers. In 1958, it totalled 70. Today there are 95.

Two years ago, however, Sonia Gaskell decided to leave the directorship. "I wanted to be free," she explained. "It is better to be free." She had been at various times invited to many countries. She had been to the U.S.A., to Russia, to Poland, to do choreographic work. Now she has been called to go to New York — "I have also just been asked to go to Italy, I have a lot to do in Europe," she said. She directs television programmes in Holland. Most recently she has had a call to go back to Amsterdam and the National company, but "I like to be free," she said again.

Her interest lies mainly in romantic and classical ballet, and when I asked Hassia Levy (who heads the Rubin Academy Dance Department and the Summer School) if she any plans to use Sonia Gaskell's talents, she looked happy and said "We always have plans." *DORA SOWDEN*

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THOMAS

I.P.O. OPENING 36TH SEASON

THE 36th season of the Israel Philharmonic Orchestra is announced but only conductors and soloists are listed and not programmes. As renewal of subscriptions starts within the next fortnight and new subscribers are invited to register now as well, some information on programmes may be helpful.

Every series has two versions — a) is for the first five series in Tel Aviv and the first series in Jerusalem, b) applies to series 6-8 and the Popular Series in Tel Aviv, the six concerts of the Second Series in Jerusalem, and the three series in Haifa (only ten concerts out of twelve).

No.1.- Zubin Mehta, conductor — Yitzhak Perlman, violin (a) Paganini No.1- b) Dvorak). Bach-Stravinsky: Choral-Variations ("From Himmel hoch"), for a) and b); Mahler's First Symphony for a) and "Iberia" by Debussy for b).

No.2.- Eliyahu Inbal, conductor — Gina Bachauer, piano (Beethoven No.4 for a) Mozart K.453, in G, for b). For a): Seter's Fantasy for Orchestra and Moussorgsky-Ravel: "Pictures at an Exhibition" for b): Webern's Passacaglia, opus 1, and Second Symphony by Brahms.

No.3.- Paul Paray, conductor — Pnina Saltzman, piano (For a)-Bartok No.3) and Uri Pianaka, violin (for b)- Prokofiev No.2). A Paray Symphony for a) and Bach's Suite No.4 for b) and Schumann's Third Symphony for both programmes.

No.4.- Julius Rudel, conductor. Mozart's "The Abduction from the Seraglio," complete in semi-staged version, with Beverly Sills, soprano, and George Shirley, tenor, plus other renowned singers.

Mr. Rudel visited here first in January, 1969. Born in Vienna in 1921, he continued his studies in the United States in 1938. In 1943 he joined the New York City Opera Company, conducted many operas, and finally became its Musical Director in 1957. He is also connected with many other opera companies and has made a name for enterprising productions, ranging from Handel's "Julius Caesar" to Ginastera's "Don Rodrigo."

No.5.- Lukas Foss, conductor — Bracha Eden — Alexander Tamir, Duo-Pianists (Bach's Double Concerto in C major, for a)-Lukas Foss plays Bach's Concerto in D for programme b)). Orchestral works for a): Beethoven, "Leonore" No.3, a work by Foss, and Tschaikovsky: "Francesca di Rimini" — for b): a new work by Orgad, and *Mahler's Fourth Symphony.*

Lukas Foss, born in 1922 in Berlin, went to the United States in the early '30s, is today one of the leading composers of experimental music. In 1953 he succeeded Arnold Schoenberg as Professor of Composition at the University *of Los Angeles, moving* to Buffalo in 1963 as conductor and music director of the Philharmonic Orchestra. Foss' early works were tonal, but, about the year 1958, his music underwent a radical change via an experiment in ensemble improvisation. He participated in "Testimonium," this year in January, when his "Good" was performed, "a musical without beginning or end, without development, without rhetoric, without 'events'." A further demonstration evening, with Foss presenting some of his advanced compositions at the Jerusalem Khan, was received with great interest.

No.6.- Lorin Maazel, conductor — Israela Margalit, piano (Prokofiev No.3 for a), and Brahms opus 15 for b)). The orchestral works for a): Beethoven: "Egmont" Overture and his Fourth Symphony, and "La Valse" by Ravel; for series b): Brahms' Third Symphony. Lorin Maazel has been to Israel several times; Israela Margalit, a sabra, is his wife.

No.7.- Claudio Abbado, conductor — Isaac Stern, violin (Mozart, K.219, and Bartok No.1 for a), and the Tschaikovsky Concerto for b). That leaves for the orchestral part Mahler's Fifth Symphony (for a)) and Scriabine's "Poem of Ecstasy" and "Romeo and Juliet" the lovely Ballet Music by Prokofiev (for b)).

No.8.- Zubin Mehta, conductor — Rudolf Firkusny, piano (Dvorak, Piano Concerto in G minor, opus 33 for a): Mozart, K.456, in B-flat for b)). The Mozart Symphony No.33 and Schoenberg's First Chamber Symphony are given for series a), and the "Concert Partita" by Hanoch Jacoby and the *"Great Symphony in C major"* by Schubert for the second programme.

No.9.- Sergiu Comissiona, conductor — Teiko Maehashi, violin (Sibelius for a), and the Mendelssohn for b). The other works apply to both programmes alike: the Overture to "Iphigenie in Aulis" by Gluck, and *Britten's "Spring"* Symphony, in which the Tel Aviv Philharmonic and the Sharonit Children Choirs will participate.

Comissiona, well remembered for his work with the Haifa Symphony Orchestra and various guest appearances with the IPO and the Israel Broadcasting Symphony Orchestra, has been Musical Director of the Baltimore Symphony since 1969; he also serves as Music Advisor to the Goteborg Symphony Orchestra. Miss Maehashi, Tokyo-born violinist, studied in Leningrad and at the Juilliard. She appeared with the IPO past year and is generally acclaimed as a rising star.

No.10.- Uri Segal, conductor — Leonard Rose, cello (Bloch, "Shelomo" for a), and the Dvorak Concerto for b)), The Bach Brandenburg Concerto No.6 will be in both programmes; a) will hear Brahms' Fourth Symphony and b) a work by Stravinsky (either Wind-Octet or the Symphony in C).

No.11.- Andre Previn, conductor — Vladimir Ashkenazy, piano (Mozart K.488, for a), and the Schumann Concerto for b)), Programme a) contains a symphony by Haydn (87 or 83) and the Fifth by Shostakovich; b) will hear Berlioz' Overture "Beatrice and *Benedict" as well as the First Sym*phony by William Walton. Previn, born in Berlin in 1930, studied in Paris and later in the U.S. His first job with Metro-Goldwyn-Mayer, which he held for some years, associated him with light music, but it did not take him long to assert his qualities as conductor (and pianist) in the field of serious music. After two years as conductor of the Houston Symphony and many guest engagements with America's best orchestras, he was appointed Chief Conductor of the London Symphony Orchestra in 1968 — a great tribute to Previn's stature (the L.S.O. is a cooperative and elects its own conductor).

No.12.- Michael Tilson Thomas, conductor — Henryk Szeryng, violin (Schumann Concerto in D major for a) and Paganini Concerto No.3 — yes, No.3 — Mr. Szeryng found the score somewhere in Europe and plays it now everywhere, for b). The orchestra contribution will be Stravinsky's Symphony in Three Movements for a), and Charles Ives "Three Places in New England" for b); and Tschaikovsky's Fifth Symphony for both. "Mr. Thomas is another Bernstein. He not only has the talent, but the same intellectual curiosity, even outside of music," so Aaron Copland declared last year at Tanglewood. Last season, William Steinberg conducted the Boston Symphony at the Philharmonic Hall in New York but became ill in the middle of the concert and had to be rushed to hospital. His assistant, 24-year-old Michael Tilson Thomas, took over. The same week, he also had to conduct for Steinberg the Bostonians at Carnegie Hall, thus making his debut at the two great halls within a week. Steinberg was incapacitated for the rest of the season, and Mr. Thomas conducted another 30 concerts, now as associate conductor.

Born in Hollywood, where his father worked as writer, producer and director of films and TV, his gandparents were Bessie and Boris Tomashevsky, who helped found the Yiddish Theatre in New York. Shortly after entering the University of Southern California, Michael was made conductor of the Young Musicians Foundation Debut Orchestra, a Los Angeles group of student musicians. He held this *post for four years,* studying conducting with Ingolf Dahl. Playing master classes for Heifetz and Piatigorsky, working with Boulez at Bayreuth and in California, winning the Koussevitzky Prize for conducting at Tanglewood and recordings for DGG were stepping stones on the way to a world-wide career as a brilliant young conductor.

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THE IPO this year also plans to run a series of four concerts called Musica Viva, which are specially geared to young people. Programmes will include music from early Baroque and contemporary works (From Gabrieli via Maayani to Schoenberg). One or two may even be included in Jerusalem's Second Series. The Bernstein Foundation — a special fund for subscriptions for students created last season — has allotted 140 subscriptions, in answer to 8,000 applications from students of the Jerusalem, Tel Aviv and Beersheba Universities. Students will be granted, whenever possible, special reductions and given priority, according to the managements of the IPO.

The Light Classical Series will, of course, be continued.

Arthur Rubinstein will custom*arily open the season at the end of* September with a series of special solo recitals and, after the return of the Orchestra from its European Festival Tour, also play some concertos with the Orchestra. Other "specials" during the coming season will include Daniel Barenboim conducting Mozart's "Requiem" and playing a piano concerto; Leonard Bernstein conducting Mahler's "Lied von der Erde" (with Christa Ludvig), which will be filmed also for TV; and an opera production with Zubin Mehta at the end of the season.

Prices for the subscription have been slightly "adjusted," "with Government approval," Abe Cohen of the IPO management hastens to add.

There are at present 108 active musicians in the Orchestra, and there are continuous auditions — whenever Zubin Mehta can spare a few days to fly over — in search of young talent for the ranks of the Orchestra.

* * *

A CULTURAL break-through on the Middle East front was effected by a group of four Jewish musicians from England who performed at the Baalbeck Festival in the Lebanon and, from there came to Israel (via Cyprus) to play three concerts for the Israel Festival. Three of the four hail from Vienna, settled in England in 1938, met an English musician and formed the now world-famous Amadeus String Quartet. When they faced the problem of either accepting invitations to appear at both festivals or cancel so as not to offend susceptibilities or get caught in the fangs of political complications, they wrote to both managements asking for approval. The Israel management had, of course, no objection to their appearing in Lebanon; and the people in Baalbeck, informed about the Israel engagement and the religion of the artists, saw no reason either to cancel the invitation or to object to the subsequent visit to Israel. The members of the Quartet were very warmly received in Lebanon and, throughout their stay, felt completely relaxed. There was never a moment of tension nor unpleasantness, and audiences received them with the same enthusiasm as in Israel.

RADIO FOR MUSIC LOVERS

TODAY. 5.05 p.m.: Barber: Essay No. 1; Clementi: Piano Concerto; Hindemith: Symphonic Metamorphoses. 8.30 p.m.: Bach: Suite No. 2 (Nicolet); Mendelssohn: Violin Concerto (Klimov); Moussorgsky—Ravel: Pictures at an Exhibition. 11.05 p.m.: Fischer—Dieskau—Barenboim — Beethoven Songs.

SATURDAY. 08.15: Rameau; Albrechtsberger; Rossini: Sonata. 1.05 p.m.: Mozart: Symphony No. 29, K.201 (Walter); Bach: Double Concerto-Oboe-Violin; Brahms: Haydn—Variations. 5.05 p.m.: Composers suggest . . . Ami Maayani. 10.35 p.m.: Shostakovich: Two Preludes; Prokofiev: Sonata No. 7 (Harnik). 11.05 p.m.: Vivaldi.

SUNDAY. 3.05 p.m.: Folklore from Bulgaria. 5.05 p.m.: Lully: Te Deum. 8.45 p.m.: IPO—Haydn: Symphony No. 67 (Kertesz); Mozart: Piano Concerto, K.271 (Dichter—Paray); Avidom: Symphonie variée (Barenboim); Liszt: Orpheus (Paray). 11.05 p.m.: Field: Piano Concerto; Faure: Pelleas et Melisande.

MONDAY. 3.05 p.m.: Philadelphia Orch. — Ormandy — Bach: Toccata and Fugue in D; Prokofiev: Classical Symphony; Mendelssohn: Scherzo; Tschaikovsky: Capriccio Italien; Rossini—Respighi: La Boutique Fantasque. 5.05 p.m.: Sarasate: "Carmen" — Fantasy (Kogan); Gershwin: Porgy and Bess — Suite. 10.05 p.m.: A Meeting with Arthur Schnabel: 11.05 p.m.: Schnabel plays Mozart: Sonata K. 570; Beethoven: Sonata, op. 90; Schubert: Variations from "Trout" Quintet; Brahms: Two Intermezzi; Weber: Invitation to the Dance.

TUESDAY. 5.05 p.m.: *Shimon Mishori* plays Gluck, Tartini—Kreisler, Beethoven, Ben-Haim, Debussy, Ravel, Sarasate. 8.30 p.m.: Isr. Broad. Symphony Orchestra — Rodan—Vivaldi: Flute Concerto (Rampal); Petrushka: Three Orchestra Movements; Prokofiev: Piano Concerto No. 1 (Krasovsky); Dvorak: Symphony No. 8. 11.05 p.m.: Bruckner: String Quintet (Amadeus); Liszt: Elegie for Piano and String Trio.

WEDNESDAY. 3.05 p.m.: Serkin plays in Brahms, Horn-Trio, and Bartok: Piano Concerto No. 1 (Szell). 4.04 p.m.: Schumann: "Dichterliebe." 5.05 p.m.: K. Stamitz: Flute Quartet; Casals: Six Songs (Iglesias); Schumann: "Faschingsschwank aus Wien" (Richter). 10.05 p.m.: Britten: "A Midsummer Night's Dream", after Shakespeare, with Deller, Harwood, Terry, Shirley-Quirk, Watts, Pears, Hemsley, Veasey, Harper, L.S.O. — Benjamin Britten) — till 01.00!

THURSDAY. 3.05 p.m.: *Brahms: Se*renade No. 1; Rimsky-Korsakov: Fantasy on Russian Themes. 4.04 p.m.: Kelemen: "Olifant"; Stockhausen: "Adieu". 5.05 p.m.: K.Ph.E. Bach — Steinberg: Concerto for Orch. (Roden); Haydn: Piano Concerto (Vinose). 8.45 p.m.: Amadeus String Quartet plays Haydn: Quartet in D, op. 76, No. 2. 9.10 p.m.: Irene Oliver sings: Bellini; Romanze; Debussy: "Ariettes oubliées"; 11.05 p.m.: Nocturno.

هكذا من الأهل

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The POSTER

Theatre

LA MANDRAGOLA (Haifa) — Yaacov Shabtai has given Machiavelli's 400-year-old comedy some racy Hebrew dialogue and Michael Alfreds directs in the informal, disreputable, street-corner fashion of comedia dell'arte. The results are satisfactory: JERUSALEM (Beit Ha'am) Sat. NAZARETH (Nurit) Sun. KARMIEL Mon. CEMAH (Amphi) Tues. TEL AVIV (Beit Hahayal) Wed. MIGDAL HAEMEK (Dalia) Thurs.

THE SUICIDE (Haifa M.T.) — Sat., Sun., Mon. 8.30.

MEDEA (Cameri) — A major event in our theatrical life due to the monumental performance of Hanna Marron in the title role and an imaginative production by Yossi Yisraeli. TEL AVIV (Cameri) Sat., Sun. Mon., 8.30. HAIFA (M.T.) Tues., Wed., Thurs.

RELATIVELY SPEAKING (Habimah) A silly comedy by Britain's Alan Ayckburn, directed by his countryman, Tony Jones. The direction and acting do not improve on the situation comedy with its mechanical, far-fetched humour. TEL AVIV (Habimah) Sat., Wed., Thurs., 8.30. THE ROSE TATTOO (Habimah) — TEL AVIV (Habimah) Sun., Mon., Tues., 8.30.

THE BUTTERFLIES ARE FREE (Godik) — The comedy which captured Broadway deals with the eternal problem of the generation gap. Directed by Leonard Schach, with Rachel Marcus in the leading role. HERZLIYA (David) Fri., 9.00. TEL AVIV (Beit Hahayal) Sat., 9.30. YAVNE (Hen) Sun. JERUSALEM (Mitchell) Mon., 8.30. BEERSHEBA (Gilad) Tues., 9.00. HAIFA (Shavit) Wed. TEL AVIV (Ohel) Thurs., 8.30.

MY MOTHER THE GENERAL (The Young Theatre) — HAIFA (Shavit) Sat., 9.00. TEL AVIV (Alhambra) Sun., 7.30 — 9.45. SAFAD (Cill) Mon., 9.00. TEL AVIV (Ohel Shem) Tues., 7.15—9.30; Wed., 8.30. PETAH TIKVA (Shalom) Thurs., 9.00. ZORBA THE GREEK (Eydan) — HAIFA Sat. METULA Sun.

IT TURNS (Martef Theatre) — Yosef Alundi's Herzlian dialogue — TEL AVIV (Tchelet Cinema) Fri., 9.45.

HAPPY DAYS (Martef) TEL AVIV (Tchelet Cinema) Fri., 11.45.

Musicals

HASSIDIC EVENING. — with Rabbi Shlomo Carlebach, accompanied by the "House of Love and Prayer" TEL AVIV (Tzavta) Wed.

HAVA ALBERSTEIN (Bimot) — The popular singer appears in a one-woman show as a sophisticated chanteuse, a role which does not entirely suit her, but shows possibilities she has not revealed before. HOLON (Armon) Fri., 9.00 NEVE SHA'ANAN (Amami) Sat., 9.00. TEL AVIV (Beit Marc) Mon., Tues., 8.30. SAFAD (Cill) Wed., 9.00. ARAD (Arad) Thurs., 8.45.

A SEPHARDIC ORCHARD (Bimot) — HAIFA (Haifa) Fri., 9.00 JERUSALEM (Mitchell) Sat., 9.00. REHOVOT (Amphi) Mon., 8.30. NAHARIYA (Hod) Tues., 9.00. JERUSALEM (Beit Ha'am) Wed., 8.30. NETANYA (Esther) Thurs., 9.00.

MAHBEROT HAHESHEK (Bimot) — GIVATAYIM (Shavit) Fri., 9.00. TEL AVIV (Ohel) Sat., Wed., 9.00. NAHARIYA (Hod) Mon., 9.00. HAIFA (Shavit) Tues., 9.00.

THE KING AND THE COBBLER (Cameri) — The revived musical about the wise king and his double, the drunken cobbler, is as entertaining as the original production of some six years back. Nathan Alterman's lyrics are charming and witty, Sasha Argov's tunes are pleasant, the set and costumes of Arieh Navon are a joy to the eye, and Crandall Diehl equipped the show with good dancing. Illy Gorlitzky in the double role hugely enjoys himself, and the audience enjoys him. HAIFA (Shavit) Sat., 9.00. HADERA (Hof) Sun. YOKNEAM (Amit) Mon. TEL AVIV (Cameri) Tues., Thurs., 8.30. TEL AVIV (Cameri) Wed., 4.00 and 8.30.

IRMA LA DOUCE OF JAFFA (Popular Theatre) — Sweet Irma returns, but this time in a Jaffa setting. Popular and thoroughly professional. PETAH TIKVA (Oren) Fri., 9.00. BEIT HANAN (Beit Ha'am) Sat., 9.00. TEL AVIV (Beit Hahayal) Mon., 8.30. KIRYAT SHMONA (Sanir) Wed., 8.30. TIBERIAS (Hen) Thurs., 8.30.

JUMBO (Popular Theatre) — Song, dance and comedy, all formerly shown in army entertainment troupes — young, fresh and enjoyable. HOLON (Bina) Fri., 9.00. SAFAD (Cill) Sat., 7.45 — 9.45. TEL AVIV (Dekel) Mon., Tues., 7.30 — 9.30. MA'ALOT Wed., 8.30. NETANYA (Sharon) Thurs., 4.00 and 8.30.

CASSIUS CLAY VERSUS HALFON (Popular Theatre) — TIVON (Yuval Or) Fri., 9.00. TEL AVIV (Dekel) Sat., 7.30. Wed., Thurs., 8.30. TEL AVIV (Beit Hahayal) Sun., 8.30.

YEHORAM GAON (Popular Theatre) — KFAR SABA (Amal) Fri., 9.00. TEL AVIV (Dekel) Sat., 9.55. Sun., 8.30. REHOVOT (Beit Ha'am) Tues., 8.30. PARDES HANAH (Dekel) Wed., 8.30. RISHON LEZION (Tiferet) Turs., 8.30.

THE PATRIARCH ABRAHAM VERSUS THE MATRIARCH SARAH (Popular Theatre) — SHFAYIM (Amphi) Sat., 9.00. BEIT BERL (Amphi) Tues., 8.30. NETIVOT (Shavit) Wed., 8.45. — NAHARIYA (Hod). Fri., 9.00.

THE PHILIPPINE NATIONAL DANCE COMPANY "BAYANIHAN" — GIVATAYIM (Hadar) — Fri., 8.15, 10.45. KFAR VARBURG Sat., 6.45 — 9.15. AYELET HASHAHAR Sun., Tues., 9.00. NA'AN Mon., 8.45.

Opera

The Israel National Opera presents: Joh. Strauss: "The Gypsy Baron," with Davrat, Baumwel, Sergei, Christoff, Gales, Karta, Admon, Herdan, Berkman, Bechar, Kabane (Saturday—Monday; in HAIFA: Thursday); Offenbach: "La Vie Parisienne" (Sunday); Rossini: "The Barber of Seville," with Avella, Baumwel, Bechar, Herdan, Karta, Cats, Cherni (Wednesday).

Eating out

DEMITASSE — The snack bar of the Intercontinental Hotel on the Mount of Olives serves the best hamburger in the Capital, together with fine fresh fries and a pickle, for IL6 (without tax). Light drinks and toasted sandwiches are also available. The service is quick and cheerful. Lovers of hamburgers may compare the cleanliness and professional service here with the sad state of the Wimpy bars in downtown Jerusalem, some of which are filthy and where the service is primitive. One wonders why the suppliers of the meat don't put their foot down. (M.R.)

Tova Porat and Stan Scott (right) who are appearing at the Sheraton Tel Aviv's Magic Carpet night club until the 19th. Tova is originally from Rishon, has made a name for the last ten years chiefly in Paris. Scott is one of England's top vocalists.

"Stilts" one of three new works by Oliff Keuter, performed by the Bat Dor Dance Company.

At the Cinema

Jerusalem

THE THIRD MAN — Reissue of one of the big hits of 20 years ago which was written by Graham Greene, directed by Carol Reed and features the young Orson Welles, Joseph Cotten, Trevor Howard and Alida Valli. A suspense story set in post-war Vienna where racketeering and black-marketing are rampant. An American writer who goes over to visit an old friend finds himself caught up in some very shady happenings. Although the most impact-making devices used by Carol Reed to evoke tension have since become film clichés, the picture still wears well and holds attention.

LOVE STORY — Writer Yale professor of literature Erich Segal and director Arthur Hiller have made the former's best-selling novel into a film that keeps very faithful to the spirit of the book and has the advantage of two enormously appealing young people, Ali MacGraw and Ryan O'Neal, as Jennifer Cavilleri, Radcliffe music student, and Oliver Barrett IV, Harvard law student, the young couple whose love story comes to an abrupt end when the heroine dies of leukemia. Ray Milland plays Oliver's father and John Marley Jennie's father. This sweet heart-wrencher has a suitable score by Francis Lai and is recommended to those who enjoy a good cry.

L'HOMME ORCHESTRE. — The irascible Louis de Funes this time as the director of an all-girl ballet. He takes the task of safeguarding their morality very seriously and on that revolves the plot. The discovery that one of his dancers has secretly had a child and that his own nephew, in charge of the music, has also had his peccadilloes leads to a softening of de Funes' heart and a happy solution. Pleasant but not profound comedy.

DIARY OF A MAD HOUSEWIFE — Takes a look at the life of a married couple in one of New York's well-to-do sections in a film that is a mixture of realism and satire and that is amusing and somewhat sad too. Tina, the housewife (very good performance from a newcomer to the screen, Carrie Snodgress), is more fed-up than mad at having to cope with an ever-ambitious, social-climbing husband who rarely stops nagging at her, two unpleasant children and piles of wash. And when she does take a lover for solace, he proves to be even more of a trial than the husband. Richard Benjamin is marvellous as the husband but the film drags about halfway through.

EASY RIDER — Re-run of the famous and somewhat over-dramatised version of the clash of sub-cultures in the U.S. Two young hippies buy motorcycles on the proceeds of a hash deal and take a double trip across the unfriendly U.S. A sad, well-made film that should be seen.

Tel Aviv

MOURIR D'AIMER — Concerns a passionate love affair between a schoolmistress in her early thirties and a schoolboy of seventeen. Clearly inspired by the actual case of a French schoolteacher who fell in love with one of her pupils and was driven to suicide. Director Andre Cayatte takes the opportunity to attack the legal code which regards this kind of love as an indictable offence and treats a minor as an object and not as a human being. Good performances from Bruno Pradal as the youth and Francois Simon as his father, with Annie Girardot giving an outstanding performance as the woman.

LEO THE LAST. — Film of mordant humour, a sort of political parable revolving round Leo the Last (Marcello Mastroianni), son of a deceased diplomat who comes to London to live in his father's former house, an opulent mansion surrounded by slums. All Leo wants to do is to study birds through his telescope but his hobby brings him close to the plight of his poor neighbours and in the end he leads a revolution against his own mansion. Cleverly directed by John Boorman with many rich visual and verbal effects. Very good performance from Mastroianni.

TAKING OFF. — Czech director Milos Forman ("Loves of a Blonde," "The Fireman's Ball") takes his first look at the U.S.A. and comes up with a film that is full of hilariously funny moments but also of spleen. The basic theme is the flight of youngsters from home and the reaction of the parents, most of whom are united in a "Society for the Parents of Fugitive Children." Forman apparently thinks as little of the parents as he does of the youngsters. Excellent performances from Buck Henry and Lynn Carlin as Mr. and Mrs. Larry Tyne.

Haifa

AZULAI THE POLICEMAN — Ephraim Kishon's latest film is packed with comic situations and amusing dialogue and in his policeman hero, extremely well acted by Shaike Ophir, he has created a quixotic sort of character who is lovable as well as laughable, completely different from those sly rogues Sallah and Ervinko. The cast has been well selected with Zaharira Harifai as Azulai's long suffering wife and Itzko Rachaminov as Sergeant Bejerano doing particularly well. Attractive colour photography by David Gurfinkel and tuneful music by Nurit Hirsch. Very entertaining.

WHEN EIGHT BELLS TOLL — Typical Alistair MacLean thriller which means it is packed with action, most of it wildly improbable but with everything happening very fast. Naval secret service agent Calvert (Anthony Hopkins) and his assistant (Corin Redgrave) are sent to investigate the disappearance of gold bullion ships off the Coast of Scotland. Naturally the hero performs one marvellous feat after the other and just as naturally the villain turns out to be the last person one would suspect. Cast includes Jack Hawkins and Nathalie Delon, with Robert Morley supplying the comic relief.

Music

All events start at 8.30 p.m. unless stated otherwise.
THE ISRAEL FESTIVAL

Jerusalem

HERBIE MANN ORCHESTRA — an evening of modern jazz — at Binyenei Ha'ooma: Saturday.
ENGLISH CHAMBER ORCHESTRA — Daniel Barenboim, soloist and conductor — Mozart: "Haffner" Symphony; Piano Concerto, K.491; Schubert: Symphony No. 2 — at Binyenei Ha'ooma: Wednesday.
— Not in the Festival — MUSIC AT EIN KAREM — The Tel Aviv Piano Quartet (P. Saltzman, M. Murvitz, A. Bornstein, E. Bregman) — Beethoven: opus 16; E.v.Dohnanyi: Serenade for String Trio; Brahms: Quartet in g minor — at the Targ Music Centre, Ein Karem: Monday. For reservations phone: 33703 (1-3). Special Bus from King David, at 7.45 p.m., Kings Hotel, at 8 p.m., at Mount Herzl, at 8.10 p.m. — return trip assured.

Tel Aviv

HERBIE MANN ORCHESTRA — an evening of modern jazz — at Mann Auditorium: Sunday.
ENGLISH CHAMBER ORCHESTRA — Daniel Barenboim, soloist and conductor — Haydn: Symphony No. 99; Mozart: Piano Concerto, K.491; Schubert: "Rosamunde" — Entreacte and Ballet Music — at Mann Auditorium: Tuesday.
THE OPEN THEATRE, U.S.A. — in "Terminal" and "Mutations," directed by Joseph Chaikin and Roberta Sklar — at Ohel Shem: Thursday (and next Sunday, 22.8.)

Caesarea

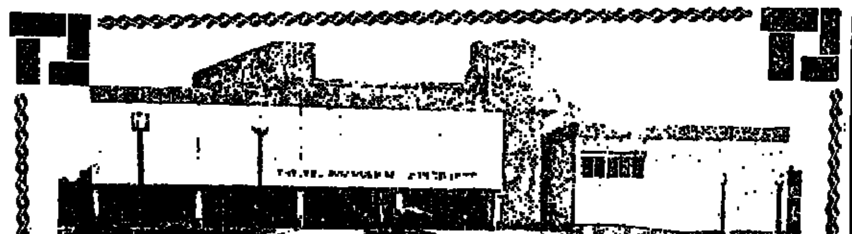
ENGLISH CHAMBER ORCHESTRA — Daniel Barenboim, conductor — Mozart: "Haffner" Symphony; Sinfonia Concertante (Itzhak Perlman, violin; Pinhas Zukerman, viola); Schubert: Symphony No 2 — at Roman Theatre: Monday.
ENGLISH CHAMBER ORCHESTRA — Daniel Barenboim, conductor — Mozart: Sinfonia Concertante (Pinhas Zukerman, violin; Itzhak Perlman, viola); Schubert: "Rosamunde" — Entreacte and Ballet Music; Symphony No. 3 — at Roman Theatre: Thursday.

Record of the week

PINHAS ZUKERMAN plays four violin pieces of light pleasant character in a new release by CBS (72838, Stereo), with the London Symphony Orchestra under Charles Mackerras: Wieniawski: Polonaise de Concert; Vieuxtemps: Concerto No. 5; Saint-Saens: Introduction and Rondo Capriccioso; Chausson: Poeme. Still looking (and sometimes behaving) like a young boy just having fun with life playing the violin, his progress to maturity is most astonishing and overwhelming. Most of the music on this record poses dangers to soloists — the character, texture and elaboration invites exaggeration of interpretation on account of the emotional 19th century language, but Zukerman's musicality shows: he never emphasizes the sugar content of phrases, his rich and sweet tone never gets syrupy, his tempi are crisp but unhurried, brilliant passages are executed with just the right amount of understatement, which prevents them from becoming an end in themselves. Zukerman plays with the assurance of an old hand but without seeming bored with his task. There is not one tone or phrase on this record which invites criticism and his superb interpretation lets one forget the mediocrity of most of this music; there remains only pleasure in listening and admiration for the art of Pinhas Zukerman.

Pinhas (known as "Pinky" to his friends all over the world) will play together with his close friend Yitzhak Perlman in the closing musical events of the Israel Festival (Under Daniel Barenboim, with the English Chamber Orchestra) Mozart's Symphony Concertante for Violin and Viola (alternating between them the two parts), and in the closing concert, they will play Bach's Double Concerto in D minor, with the IPO under Zubin Mehta.
(Y.B.)

هكذا من الأصل



THE NEW TEL AVIV MUSEUM BUILDING
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NEW EXHIBITIONS

* **Post-Cubism, Surrealism and Abstract (from the S. and I. Ulman collection, Weizmann Institute, Rehovot) — Zacks Hall.**
* **Impressionism, Expressionism, and Ecole de Paris (from the Museum Collections) — Jaglom Hall.**

OTHER EXHIBITIONS

* Israeli painting and sculpture — Meyerhoff Hall
* Art and Science
* From the Museum collections — Haft Hall
* Films on "Art and Science," at 11 a.m. and 5 p.m.

Visiting Hours:
Sunday, Monday, Wednesday, Thursday 10 a.m.-1 p.m. 4-8 p.m.
Tuesday 10-1, 4-1 p.m. 7-11 p.m.
Free Guided Tours (English) at 11 a.m.

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Fri., 10 a.m.-1 p.m., Sat., 10 a.m.-2 p.m.
HISTORICAL MUSEUM
26 Rehov Bialik. Open daily 10 a.m.-1 p.m., Saturdays closed
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— ALL WEEK IN JERUSALEM —

• **Israel Museum:** —
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum. 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-2 p.m.

• **Conducted Tours:** —
HADASSAH TOURS
1) **Morning Tour** (except Saturdays and Holidays) of all Hadassah projects in Jerusalem starts at 8.30 a.m. from Strauss Health Centre, 24 Rehov Strauss, IL7 or $2 per person towards transportation and refreshments.
2) **Medical Centre Only**, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m., Kennedy Tourist and Information Centre. Medical Centre. No charge. Bus 19 and 27. For further information: Tel. 36333, Jerusalem. No tours of Hadassah on Sunday, August 1 due to Tisha B'Av.

Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat). Tel. 32212.

Hebrew University, Conducted tours in English weekdays at 9 and 11 p.m., starting from the lobby of the Administration Building and at 9.30 a.m. from the Truman Research Institute at the Mount Scopus campus.

Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 23424.

• **New Israel Films:** —
Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 25829, 7.30 a.m.—6.30 p.m.
ALYN ORTHOPAEDIC HOSPITAL and Rehabilitation Centre for Children, Rehov Olswanger, Kiryat Hayovel, Tel. 67138.

"A Stone in David's Tower" — Sound and Light show in Jerusalem. Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff. Eevery evening except Friday and eve of holidays in the Citadel (David's Tower) near Jaffa Gate. 7.30 p.m. in Hebrew; 8.45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed., and Sat. evenings; 10 p.m. in French, on Sun. and Thurs. evenings only. Tickets: Jerusalem agencies and Citadel evening box office. Please come dressed warmly.

— TEL AVIV —

THE TEL AVIV MUSEUM, Sderot Shaul Hamelech: INAUGURAL EXHIBITIONS; 1) Israel Modern Art; 2) French Tapestries; 3) Selection from the collections of the Museum. 4) Art and Science. Visiting hours: Sun.-Thurs., 10-1, 4-8, except Tues. 10-1, 4-10 Fri. 10-2; Sat. 7-11 p.m.

Helena Rubinstein Pavilion, 6 Tarsat Street: 1) French Tapestries, 2) Sculptures from the Museum's collections. Visiting hours: Weekdays: 10-1, 4-7, Fri.: 10-1, Sat.: 7-11.

Beit Dizengoff, 16 Rothschild Blvd.: 1) Selection from the Museum's collections, 2) Children's works. Visiting hours; Weekdays: 10-1, 4-7, Fri. and Sat.: 10-1.
Museum Ha'aretz: Ramat Aviv, (1) Glass Museum: (2) Kadman Numismatic Museum: (3) Ceramics Museum: (4) Museum of Ethnography and Folklore: (5) Museum of Science and Technology: (6) Tel Quasile Excavation. Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.

26 Rehov Bialik: Closed until Aug. 19.
10 Mifratz Shlomo, Yafo: (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

Conducted Tours: —
• **Tel Aviv University**
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays — from hotels: 9.40 a.m.—Tadmor, Sharon, Accadia, Valdor, 10 a.m. — Sheraton, Hilton, Ramat Aviv, Samuel, Astor, Dan, Park, Deborah, Adiv; Ami Shalom, Bazel. For further details, Tel. 416111, Public Relations Dept.

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National Religious Women's Organisation: Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Ibn Gvirol, Tel Aviv. Call—Tel Aviv, 444151, 788942: Jerusalem, 521608.
Moetzet Hapoalot — Pioneer Women: Daily tours, Sun. through Thurs. 9 a.m., from Va'ad Hapoel Bldg., 93 Rehov Arlosoroff, Tel Aviv. Reservations, Tel. 261111.
Mizrachi Women's Organizations of America and Canada, 16-18 Rehov Dov Hos, Tel Aviv, call Tel. 220187, 243106; Jerusalem, 22646, 521608, 37450 (answering service) Haifa, 61528; Beersheba, 3171.
Wizo Club, 110 Rehov Hayarkon, Tel. 232930, 8 a.m.-2 p.m.
Hadassah Club, 80 Rehov Hayarkon, Tel. 56030.
Women's League for Israel, 87 King George, Tel Aviv. Conducted tours of the Homes please call: Tel Aviv — 249180; Jerusalem — 30840; Haifa — 63776; Netanya — 30504.

— HAIFA —

• **Exhibitions:** —
Artists House, 24 U.N.O. Ave. Paintings by Haifa and the North artists, art gallery. Open daily, 4-7, except Fri., Sat., 10-2.
Hadassah Club, Youth Aliya office, 209 Rehov Hameginim, Tel. 42461, 64876.
Goldman Art Gallery, 93 Sderot Hanassi, Opening of exhibition of original posters for Munich Olympic Games, 1972, under patronage of H.E. The German Ambassador, J. von Puttkamer, and in the presence of the Cultural Attaché, Dr. O. Niemoeller, Sat., 6 p.m. Open daily 10-1, 4, 8-10; Sat., 6-9.30.
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— EIN HOD —

Artists Village, General Exhibition of paintings, sculpture and ceramics. One-man show of Haya Magal, ceramics. Open daily 9.30—5.30.

— REHOVOT —

Weizmann Institute of Science, conducted tours, Sun. to Thurs. 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only: starting from the lobby of the Charles Clore International House.

— JERUSALEM —

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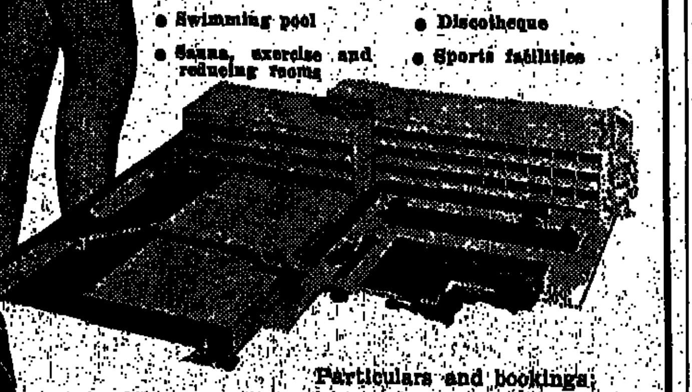

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LIBE IZ GEZUNT
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Direction: H. CAIZEL
Musical direction: P. SCHWARTZMAN

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Tel Aviv Z.O.A. House	Sat., Aug. 14, 7 and 9.15 p.m.
Ramat Eliyahu	Mon., August 16, 8.30 p.m
Bat Yam "Bat Yam"	Tues. Aug. 17, 8.30 p.m.
Lydda "Orly"	Wed., Aug. 18, 8.30 p.m.
Petah Tikva "Heichal"	Thurs., Aug. 19, 8.30 p.m.

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Haifa Municipal Theatre
Premieres
THE SUICIDE
Comedy
by Nicolai Ardman
Direction: Joseph Milo
HAIFA, Sat., Aug. 14; Sun., Aug. 15
MANDRAGOLA
Comedy
JERUSALEM, Sat., Aug. 14
Mifal Omanut La'am
NAZARETH, Sun., Aug. 15
CARMIEL, Mon., Aug. 16
TEL AVIV, Wed., Aug. 18
Guest performance from abroad
The Open Theatre
HAIFA, Thurs., Aug. 26; Sat., Aug. 28
Cameri Theatre presentation
MEDEA
HAIFA, Tues., Aug. 17; Wed., Aug. 18; Thurs., Aug. 19

The Cameri Theatre
MEDEA
By Seneca
TEL AVIV, Sat., Aug. 14; Sun., Aug. 15; Mon., Aug. 16
HAIFA, Tues., Aug. 17; Wed., Aug. 18; Thurs., Aug. 19; Sat., Aug. 21
KING SOLOMON AND THE COBBLER
Musical Comedy
600th Performance
Last performance in Haifa
Sat., Aug. 14, 9 p.m.
HADERA, Sun., Aug. 15
TEL AVIV, Tues., Aug. 17; Wed., Aug. 18
TEL AVIV, Matinee
Wed., Aug. 18, 4 p.m.
TEL AVIV, Thurs., Aug. 19; Sat., Aug. 21
Mifal Omanut La'am
YOKNEAM, Mon., Aug. 16

Habimah
Premieres
CALIGULA
By Albert Camus
TEL AVIV, Large Hall
Sat., Aug. 21, 8.30
Sun., Aug. 22, 8.30
THE ROSE TATTOO
TEL AVIV, Large Hall
Sat., Aug. 14, 8.30
TEL AVIV, Small Hall
Sun., Aug. 15, 8.30
Mon., Aug. 16, 8.30
Tues., Aug. 17, 8.30
Sun., Aug. 22, 8.30
Mon., Aug. 23, 8.30
RELATIVELY SPEAKING
TEL AVIV Small Hall
Sat., Aug. 14, 8.30
Wed., Aug. 18, 8.30
Thurs., Aug. 19, 8.30
Sat., Aug. 21, 8.30

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THE ISRAEL FESTIVAL 1971

THIS WEEK AT THE ISRAEL FESTIVAL

HERBIE MANN ORCHESTRA
MODERN JAZZ EVENINGS

JERUSALEM — August 14 — Binyenei Ha'ooma — 8.45 p.m.
TEL AVIV — August 15 — Mann Auditorium — 8.30 p.m.

THE ENGLISH CHAMBER ORCHESTRA
Conductor: DANIEL BARENBOIM

CAESAREA — August 16 — 8.30 p.m.
Soloists: YITZHAK PERLMAN, violin PINHAS ZUKERMAN, viola
Symphony No. 35 in D. K. 385 ("Haffner") — W. A. Mozart
Sinfonia Concertante for Violin and Viola, K. 364 — W. A. Mozart
Symphony No. 2 in B-flat Major — F. Schubert

TEL AVIV — August 17 — 8.30 p.m. — Mann Auditorium
Soloist: DANIEL BARENBOIM
Symphony No. 99 in E-flat Major — J. Haydn
Piano Concerto in C Minor, K. 491 — W. A. Mozart
Entracte and Ballet Music for "Rosamunde" — F. Schubert
Symphony No. 3 in D Major — F. Schubert

JERUSALEM — August 18 — 8.30 p.m. — Binyenei Ha'ooma
Soloist: DANIEL BARENBOIM
Symphony No. 35 in D. K. 385 ("Haffner") — W. A. Mozart
Piano Concerto in C Minor, K. 491 — W. A. Mozart
Symphony No. 2 in B-flat Major — F. Schubert

CAESAREA — August 19 — 8.30 p.m.
Soloists: PINHAS ZUKERMAN, violin YITZHAK PERLMAN, viola
Symphony No. 99 in E-flat Major — J. Haydn
Sinfonia Concertante for Violin and Viola, K. 364 — W. A. Mozart
Entracte and Ballet Music for "Rosamunde" — F. Schubert
Symphony No. 3 in D Major — F. Schubert

Sale of tickets at all agencies and at the theatre's box office on the evening of the concert.
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the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Tuesday, August 17 6 and 8.30 p.m.	**Art Film Club** "Mourir à Madrid" (France, 1962) — Frédéric Rossif's artistic documentary on the Civil War in Spain. Hebrew translation only. Short film: "Guernica" by Alain Resnais. Tickets at Museum box office and "Le'an Ha'erev."
Thursday, August 19	In the framework of the Jerusalem Conference on Information Technology Panel on "Computer-generated films and their use in science, industry and the arts." Led by Prof. T. D. Sterling, Washington University, St. Louis. With slides and film projections. Entrance free to Museum members and participants at the conference (for non-members: Museum entrance ticket needed). The panels of Prof. J. Raben will be held at Binyenei Ha'ooma.

Exhibitions
Jacques Lipchitz at 80 — 100 sculptures and drawings (Ida Crown Plaza and Spertus Hall)
130 bronze maquettes by Jacques Lipchitz (Billy Rose Pavilion)
Albrecht Durer: woodcuts and engravings (Cohen Hall)
Contemporary Japanese Prints (Library)
Picasso ceramics (Schwartz-Goldman Hall)
Early Mediterranean and Near-Eastern Cultures (Bronfman)
Athens — Its Golden Age (Youth Wing)

Special Exhibit
Early Greek and Italian Painted Vases

Special Exhibit at Rockefeller
Aphrodite from Dan.

Youth Wing — Registration for Youth Wing classes from end of August.

Lithographs on Sale
Signed and numbered colour lithographs by Jacques Lipchitz. IL200.- — during the exhibition.

"A STONE IN DAVID'S TOWER" Sound and Light Show in Jerusalem
Text: Yehuda Haezrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sheriff.
Every evening except Friday and eve of Holidays in the Citadel (David's Tower) near Jaffa Gate.
7.30 p.m. in Hebrew; 8.45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed. and Sat. evenings; 10 p.m. in French on Sun. and Thurs. evenings only.
Tickets: Jerusalem agencies and Citadel evening box office.
Please come dressed warmly.

هكذا من الأجيال

The Night of the Murdered Poets

ITZIK FEFFER

PERETZ MARKISH

DAVID BERGELSON

SOLOMON MIKHOELS

DAVID HOFSHTEIN

In the autumn of 1948 two groups of events were occurring — inextricably inter-related; hopelessly and hypocritically inconsistent; and neither attracting world public attention. In New York City, at the U.N. General Assembly, critical debate was taking place over the proposed Genocide Convention. In Moscow, Itzik Feffer, David Bergelson, Leib Kvitko, David Hofshtein and other great Yiddish writers were being secretly arrested.

The debate over the Genocide Convention was to culminate in its adoption unanimously and without abstention by the General Assembly on December 9, 1948, and its subsequent signing and ratification by the Soviet Union. The arrests were to culminate in the murder of 24 of the greatest writers in the rich history of Soviet-Jewish literature, in the cellar of Moscow's Lubianka prison on the night of August 12, 1952.

Now, 19 years later, the factual circumstances of the arrests and murders of the poets of a people remain shrouded in mystery — largely unmourned and unremembered. Its effect, and the disease of which it was symptomatic — the murder of Soviet Jewish culture — have become increasingly recognized. But its relationship to the high crime of genocide — exemplified by the long-forgotten 1948 debates—remains ignored by the world, writes LEONARD SCHROETER, American trial and civil rights lawyer now living in Jerusalem, where he is Principal Legal Assistant to the Attorney-General and involved in the human rights aspects of the Soviet Jewish problem.

Elegy for the Soviet Yiddish Writers

By CHAIM GRADE

I weep for you with all the letters of the alphabet
that made your hopeful songs. I saw how reason spent
itself in vain for hope, how you strove against regret —
and all the while your hearts were rent
to bits, like ragged prayer books. Wanderer, I slept
in your beds, knew you as liberal hosts;
yet every night heard sighs of ancient ghosts;
Jews converted by force. My memory kept
it all, your hospitality, and all that Russian land
that fed me, broad as its plains and confining as a cell,
with its songs on the Volga, and the anchor sunk in sand;
homeland all gone down in blood. And so I tell
your merits, have always looked to your defence, not to justify
for pity of your deaths, but for what you were when all the
space
of Russia sustained you still, and you lived your deathly lie:
Marranos — your deepest self denies your face.

I saw you, stunned and dumb,
Yiddish poets of Minsk, Moscow, Kiev, when they brought home
Job's heavy hurt, the few whom fate had spared. Agonized,
you saw the credo you had catechized
in holy Hebrew — Ani m'amin
be'emunah shlemah — fall dead in the ravine
at Kiev, among the hidden slain: "With full faith I believe
in Friendship of Peoples!" — faith even faith could not retrieve
from Babi Yar.

Sacrifice of my Yiddish tongue, peace to your dust!
Pockmarked Father of Peoples with a hangman's lust,
whose celebrants sang in tens of tongues,
demon escaped from the Flood — was it on him your muse
bestowed her Yiddish songs?
I was in that hell and I know the cause!
The Jew in the chorus made you rejoice;
where terror goes, love pursues.
Sing or die was your choice:
in the West they were killing Jews.
So you sang your festival airs and shook with fear
of a knock in the night at your door.
I don't judge your neighbour the Slav; he proved to be
— himself. But may the riffraff that counseled me to hide
your anguish from the world outside
drop like rotted branches from our tree.

(Included in "Treasury of Yiddish Poetry," edited by Irving Howe and Eliezer Greenberg, New York, Holt Rinehart and Winston. Translated by Cynthia Ozick.)

MUCH, much needs to be said about, and these comments are introductory to what one hopes will be widespread, universal discussion and remembrance of a dramatic symbolic and classical case of genocide — murder of the poets of a people and thus murder of a culture. Legal scholars debated two decades ago, as they debate now, what Genocide means. They point to the fact that both the first and second drafts of the Genocide Convention contained definitions of the facts of Genocide that included Cultural Genocide, but that the final version as enacted omitted this section.

Many forget, however, that the Soviet Union consistently urged that the Cultural Genocide sections be retained; voted against what it regarded as weakened forms; and finally construed the Genocide Convention, as approved, as including Cultural Genocide. Indeed, Article II of the Convention states that "Genocide means *any* of the following acts committed with intent to destroy, in whole *or in part*, a national, ethnical, racial or religious group as such: (a) killing members of the group; (b) causing serious bodily or mental harm to members of the group..." The official Soviet construction of this language, applied directly to the dark acts contemporaneously being enacted in the grim cellars of the Lubianka, would result in a finding of genocide.

To this day it is not known exactly how many Yiddish writers were murdered on the night of August 12, 1952. Some say 24. Some say 30. To this day the facts of the mass arrests, the "trials" and the murders remain officially unacknowledged. To this day the identities of hundreds of additional Yiddish artists who, following the 1948 and 1949 terror arrests, died in Russian prison camps remain unknown. There are no official memorials to the murdered writers. No graves have ever been identified as theirs.

In October, 1955, during the General Assembly session, Soviet officials still denied "rumours" about the "disappearance" of Soviet officials. When questioned about the whereabouts of Peretz Markish, the only Yiddish writer ever to receive the Lenin Award, who was arrested in January, 1949 and who died in the Lubianka on August 12, 1952, the Soviet Foreign Ministry's press chief unabashedly stated that Markish had been seen in Pravda's offices a few weeks earlier.

It is true that after Stalin's death the widows of the victims were handed documents notifying them of the "rehabilitation" of their husbands who had been "shot by enemies of the people." But those admissions have never been made public. And not until last year was a wreath bearing the names of some of the murdered Yiddish writers placed anonymously on the grave of Solomon Mikhoels, the great Yiddish Theatre actor, who is the only victim of Stalin's liquidation of Jewish intellectuals whose grave is in a public cemetery.

"Earth, O earth, do not cover my blood," were reported the final words of David Bergelson, the master of Yiddish prose. In response to this injunction, Joel Sprayregen, a Chicago attorney active in Soviet Jewry affairs, has distributed a proposal for the commemoration of August 12 — the night of the murdered poets. Here and there this proposal has met with a response. "Exodus," the monthly newspaper of San Francisco's Soviet Jewry Action Group, last month published an article by Deborah Ullman, a student at the University of California, memorializing Leib Kvitko, Peretz Markish, Itzik Feffer and David Bergelson. Judah Graubart, Assistant Area Director of the American Jewish Committee in Chicago, has prepared a still-unpublished research article, entitled "The Night of the Murdered Poets." But generally, August 12, 1952 and its meaning remain obscure.

The ultimate irony of this fear-stained page of recent Jewish history is poignantly expressed by Elie Wiesel, who wrote: "They lived as Communists but died as Jews." Their fellow Yiddish poet, Chaim Grade, who was spared the fate of his colleagues by emigrating to the U.S. after World War II, in his moving epic poem, "Elegy for the Soviet Yiddish Writers," tells their story — not historically but fundamentally. (See the first and last stanzas above right.)

The history is important. It is the record of the attempted murder of Jewish culture in the Soviet Union. It can only be briefly restated here. Following the Bolshevik Revolution, there was a flowering renaissance of Yiddish cultural expression in the Soviet Union. This outpouring resulted in over 1,200 Yiddish schools; Yiddish teacher-training institutes; departments of Jewish studies; chairs of Yiddish language and literature at major universities; three Yiddish daily newspapers; Yiddish periodicals; rich Yiddish theatre; and countless books of prose and poetry in the language. With the consolidation of Stalin's power in the 1930s, an aggressive policy of forced assimilation coupled with an attack on Jewish cultural institutions commenced, and important Yiddish artists whose "national" feelings were too evident, were liquidated in the 1930 purges.

World War II resulted in another shift of policy. Not only was Yiddish cultural expression again encouraged but Jewish identification with other Jews in the world was sponsored, notably through the formation of the Jewish Anti-Fascist Committee. This was headed by Solomon Mikhoels, the great Jewish dramatist, and its secretary was Itzik Feffer, the poet. Mikhoels and Feffer made a world-wide tour in 1943, lauding the opportunity for Jewish cultural expression in the Soviet Union. Jewish artists were not only committed to the war effort but also generally believed in the reality of their potential for creative growth in Soviet Socialist Society.

The murder of Mikhoels in a fabricated auto accident, in early 1948, signalled a reversion to the policy of forcible assimilation. The enthusiasm of Russia's Jewish masses for the new State of Israel hastened the process. The Yiddish-language Moscow State Theatre was closed. The Jewish Anti-Fascist Committee was dissolved. The Jewish publishing house was closed. Then the night of terror began with the arrests of hundreds of Yiddish artists. Jews were warned against Zionist ideology, "cosmopolitanism" and "bourgeois nationalism." Jewish cultural expression in any form became suspect.

The poets of a people are the most suspect. The Yiddish artists were regarded as the vanguard of the subversives — often despite decades of Communist ideological conformity. Hundreds were held in prison without formal charges and without public knowledge of the reasons for their arrests.

Finally, on July 11, 1952, "secret" trials of the Soviet Union's greatest cultural leaders occurred. They were apparently charged with being "national bourgeois Zionists and agents of American imperialism." A month later, Markish, Kvitko, Feffer, Bergelson, Hofshtein, Shmuel Persov, Solomon Lozovski and others were shot. As many as 500 others died in prison camps before de-Stalinization resulted in the release of the few who survived to be "rehabilitated." Yiddish culture never recovered from the genocidal destruction of its most eloquent voices.

Tragically, except for some of the works of Markish, who, having a premonition of his arrest, smuggled out some of his writings — many of their writings died with them. Yet some remain. They demonstrate that whatever the ironic sadness of their ideological delusions, they remained and died as Jews — proud of their language, their literature and their people. Their own words commemorate them.

Feffer, the most undeviating, conforming Stalinist of the group, could write in his passionate cry of tribal feeling, "I Am a Jew":

The echo of Haifa Port
Resounds with the ring of my voice.
The undesired telegraph wires
Carry me through sea and dale.
The heartbeat of Buenos Aires,
And from New York a Yiddish song,
The shudder of Berlin decrees.
I am a Jew!
I am not alone! My heroism grows.
From the earth cries and seethes
The blood of Papernik and Gorelick.
I am a Jew!

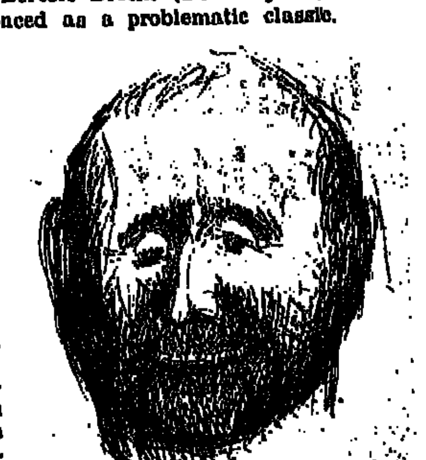
Bertolt Brecht

By Curtis Arnson

IN the 15 years since his death, Bertolt Brecht (February 10, 1898-July 14, 1956) has become ensconced as a problematic classic.

In the German Democratic Republic, where lived his last years in East Berlin, he is as sainted as he is repugnant to Communist-hunters in the U.S., although his disapproval of the Soviet regime because of its totalitarian non-Marxism has been slowly revealed through recently-published conversations with Walter Benjamin and a three-volume German edition of "Writings on Literature and Art."

The English stage is still trying to break from the stranglehold which judged any play on its "Brechtness," due more to the influence of critic Kenneth Tynan and the obvious virtuosity of the rare Berliner Ensemble visits than to any critical knowledge of Brecht. Poor productions of his plays are presented around the world, usually to comment "relevantly" on one or two local issues, which makes a travesty of the play being presented. His poetry was scorned until the 1969 publication of three major volumes of newly discovered lyric poetry. His epic theatre technique of alienation, in which the audience was provoked to critical reaction rather than emotional empathy, is scorned in the age of soap-operas. The symbol Brecht obscures the man and the plays themselves, leaving us with the feeling that if Brecht ever lived, he was created by a committee with minority report and all. He wrote of himself:


Bertolt Brecht drawn by Gustav Seitz

I, Bertolt Brecht, came out of the black forests.
My mother moved me into the cities while I lay
Inside her body. And the chill of the forests
Will be inside me till my dying day.

From "Of Poor Bertolt Brecht"

1940

By Bertolt Brecht

My young son asks me: Must I learn mathematics?
What is the use, I feel like saying. That two pieces
Of bread are more than one's about all you'll end up with.
My young son asks me: Must I learn French?
What is the use, I feel like saying. This State's collapsing.
And if you'll just rub your belly with your hand and
Groan, you'll be understood with little trouble.
My young son asks me: Must I learn history?
What is the use, I feel like saying. Learn to stick
Your head in the earth and maybe you'll still survive.
Yes, learn mathematics, I tell him.
Learn your French, learn your history!

Translated by Edwin Morgan. From "Modern European Poetry," edited by William Barnstone (New York, Bantam, 1966).

Archaeology in the sea

SHIPWRECKS AND ARCHAEOLOGY: The Unharvested Sea by Peter Throckmorton. London, Gollancz. Illustrated. 270 pp. 48s.

Reviewed by S. Benaron

NAUTICAL archaeology is the newest branch of this fascinating occupation and has reached Israel, too. It is now being put on a scientific, recording and preserving basis. But it is also a sport for amateurs and a temptation for treasure seekers as dry-land archaeology was until recently — and still is in spite of Government control. It is this that concerns Throckmorton, who is on the staff of the University of Pennsylvania Museum and an experienced diver-researcher.

Archaeology on land has the advantage that artifacts of stone, pottery, burnt brick and metal have been preserved even in humid climates by deep burial. In the depths of the sea, however, shipwrecks are peculiarly vulnerable. Wood, of which ships were built, becomes sodden and disintegrates or is devoured by sea worms; iron is acted on chemically or electrolytically and disintegrates; even marble — statues were an important cargo in ancient days — is attacked by marine animals. Even when preserved under layers of mud and sand, wood particularly — and also other material — crumbles when brought to the surface and dried out. And the work of destruction is often completed by human depredators who in ruthless hunt for treasure break up, sometimes blow up the wrecks and so make proper examination, *in situ*, so to speak, impossible.

Throckmorton describes how the finds should be located, reached, treated, examined, recorded and preserved under the sea and when brought to the surface. This for the scientists. For the general reader he makes his points through describing some of the wrecks, from one of the 1st century B.C.E. with a cargo of marble statues, to a German supply ship sunk by Allied bombers in 1942. The former was first discovered by sponge divers who surfaced in panic, babbling of naked women under the sea.

The book can be read either as a series of adventure stories, many of them told by Throckmorton at first hand, or as a scientific study of how — and how not — marine archaeology should be carried out.

BOOKS IN REVIEW
Pages 22 — 25
Edited by Moshe Kohn

TORA IN MOSCOW

BIRKAT HAZAN: Bametzar ברכת חזן : במיצר (Blessing for the Feeder: In the Distress) by Zalman Kiselgoff. Jerusalem, Mossad Harav Kook.

Reviewed by Bernard A. Poupko

"A perpetual flame of longing burns within the heart of every Jew... the Holy Spirit permeates the Jew even in the darkness of our lives and there are still amongst us even the young generation who are with us... Hitler predicted the liquidation of our people during World War II. But if he were now to see the flourishing State of Israel and if he witnessed the improved Jewish image in many countries, he would have possibly chosen to abandon this earth."

THESE and many other similar assertions of Jewish pride, heroism and faith in the Jewish future are found in and between the lines of this epoch-making scholarly Tora work written in Moscow by Rabbi Zalman Natan Kiselgoff. The title of the volume is an acronym of his name: Hakoen Zalman Natan. Mossad Harav Kook added the subtitle "Bametzar" — "In Distress." How this manuscript and six others by Rabbi Kiselgoff reached Jerusalem is a long story which as yet cannot and should not be told — for obvious reasons. What is important for us to know is that a rabbinic scholar in his eighties, who died only six months ago, remained tenaciously loyal not only to God and Tora but also to Eretz Yisrael and even dared to express his faith and sentiments, openly and by way of a hint, in his scholarly discourses and homilectical interpretations. He was among those rabbis in the Soviet Union who refused to sign any of the Kremlin-sponsored condemnations of Israel and Zionism.

'Rabbinic Solzhenitsyn'

Who is this "rabbinic Solzhenitsyn," as he has been hailed? Actually, he was never referred to by the title Rabbi. Jews in the Moscow Synagogue and its Rabbi, Yehuda Leib Levin, affectionately and reverently referred to him as Reb Zalman Nossen. He used to sit in the rear of the synagogue at a long wooden table with a tome of the Talmud in front of him. He was usually surrounded at this table by eight or 12 elderly Jews who were eager to listen to his teachings. He refused any honours or recognition and would never occupy the seat assigned to him as the Assistant to Chief Rabbi Levin. He never complained about his own personal sufferings or the condition of his family. He refused to accept any gifts. All he asked for was: "Please send me the latest Halachic (Jewish legal) books": His voice would rise somewhat with anger when he spoke of "those of our brethren who have chosen to bow to this wicked regime." In the volume under review he writes:

"The life of a person who is compelled to live and exist contrary to his own convictions and spiritual orientation is really no life at all. A Jew must sacrifice even his own life for the preservation of his spiritual image no matter how difficult it may be. Those informers (Jewish agents of the government cooperating with the authorities in the terrorization of their own brethren) are desecrating the Divine Image, and it is for these people that the prayer 'Velamalshinim al tehi tikva' — 'May the slanderer have no hope; may all wickedness perish instantly' — was included in the Amida prayer."

In the work under review, Rabbi Kiselgoff quotes an incredible number of scholarly works published recently outside Russia, and especially the quarterly journal "Hadarom" of the Rabbinical Council of America. He also lavishes praise on the efforts, achievements and the dedication of Habad — the Hassidic movement headed by the Lubatvitch Rebbe.

"For man is like unto the tree in the field. There are two prerequisites which are indispensable for the growth of a tree, land and air. Likewise, man too, needs two conditions for his growth and development: the land of his birth and favourable spiritual surroundings... We who were born in a strange land surrounded by an alien culture have no possibility to live and survive as Jews without the House of Study and the Synagogue which can offer us the sacred atmosphere which emanates from the Holy Tora. Only when we study the Tora and we pray, even amongst strangers and foes, do we inhale the very air of Eretz Yisrael."

The volume includes scholarly discourses on the completion of the study of each of the tractates of the Talmud and the Mishnayot, and some 20 sermons — into which he couples direct and indirect references to the tragic life of the 3.5 million Jews of the Soviet Union. It is astonishing that, 53 years after the Revolution, which has imposed an unprecedented spiritual and national blackout upon our people in Russia, a scholarly Tora volume of such high calibre should emanate from the pen of a humble and dedicated Jewish sage in Israel who succeeded in resisting the storms of hatred and oppression.

I must recall my last meeting with Reb Zalman Nossen. It was after the evening Maariv Service, when we had left the Moscow Synagogue on the way to our hotel. As I was walking on Archipova Street I heard a faint voice calling me. I turned around, and it was Reb Zalman Nossen trying to catch up with me. I stopped. He came over and we continued to walk together. He pulled out from his pocket a manuscript of some 60 pages of Hebrew writing, and he said to me: "I am getting old, and as you know I am not well. This manuscript is not complete. If I should succeed in completing it, do you think there is some way of getting it out of here so that it may perhaps be published, if some rabbinic authorities think it merits publication?" I said to him: "By all means, complete this manuscript and I assure you that some day, in the not too distant future, it will reach its desired destination.

Bernard A. Poupko, an Orthodox Rabbi in Pittsburgh, Pennsylvania, and President of the Religious Zionists of America, has visited Russia a number of times and is author of the book "In the Shadow of the Kremlin."

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هكذا من الأصل

Books in Brief

Ancient Semitic religion

IT is indeed a pleasurable experience to renew acquaintance with a classic, **LECTURES ON THE RELIGION OF THE SEMITES** by W. Robertson Smith (New York, Ktav, 718 pp., $22.50), in a sumptuous (and costly) reprint of the third edition which appeared over 40 years ago with notes of Stanley Cook, notes so copious that they probably exceed in words the original text itself. In the present edition, a prolegomenon has been added by Professor Mullenberg of San Francisco, which relates briefly the brief and sometimes stormy life of Robertson Smith, tries to evaluate his contribution to the understanding of ancient Semitic religion viewed in relation to the Jewish Bible and Christianity, and makes fairly full reference to the literature written on the subject since these lectures were first published and largely under their influence.

Wellhausen school

The lectures deal with the first principles of Semitic worship and its fundamental institutions of holiness and sacrifice. Smith was one of the great exponents of the Wellhausen school — his "Old Testament in the Jewish Church" is still perhaps the most reasonable introduction — and to the extent that there has been a turning away from the views of that school, Smith's own views and conclusions require considerable revision. Even in the area covered by the present work some major modifications, as Prof. Mullenberg points out, have become necessary in the light of modern research on Semitic and non-Semitic civilizations in the ancient Near East and on the totemic and animistic theories about the Jewish religion. Be that as it may, what is far more important is that Smith — perhaps intuitively, perhaps out of his Christian predilections — sensed a difference in kind and quality between Semitic religion as such and Judaism. He wrote at one point that the Prophetic idea of an absolute divine justice — ethical monotheism — involves standards entirely foreign to both the Semitic and the Aryan traditions. The Jewish conception of God is unique. It is not shared by the other Semitic religions, which show no particular apprehension of or capacity for monotheism, notwithstanding the very learned disquisition by Cook on this central point.

A recent writer on the ancient history of the Jews, Prof. John Bright, has written that few scholars would now hold that the Jewish People's religious evolution was from lower to higher forms, and that the lofty idea of God and the strong ethical element in Judaism were a retrojection of much later belief. A certain incipient or implicit national genius — some would say, the great events at Mount Sinai — found expression in a cosmic God Who had chosen the Jews and was chosen by them in a free moral act. And as Prof. William Albright has observed, the Jewish God, without mythology and almost without ritual, and His stern code of morality stand out in sharp contrast to the orgiastic religions of Canaan.

Some valid insights

It is true that the emergence of new characteristics, qualities and fundamental beliefs and opinions does not necessarily entail the disappearance of more ancient ones. These still continue to manifest themselves in one form or another. For this reason many of the insights of Smith are still illuminating and instructive. See, by way of example, his account of the sanctity attached by all Semites to spots of natural fertility watered by springs and rivers, which sheds considerable light on the story of the Garden of Eden watered by the four rivers; and, at the other end of the time scale, on the term *"ba'al"* used in the Mishna (e.g., in Sukka III, 3) for a field the soil of which does not need artificial irrigation but is naturally watered.

PETER ELMAN

Discovering Giorgione

THE Italian High-Renaissance painter Giorgione (1477?-1510) influenced Venetian art to an extent out of proportion to the amount of known surviving works. He is variously credited with between 8 and 99(!) paintings, though the usual number is 16-50. Italian scholar Terisio Pignatti, Vice-Director of Venice's Museo Civico, in his latest monograph, **GIORGIONE** (translated by Clovis Whitfield, London, Phaidon, 369 pp., 331 black-and-white and 24 colour plates £11), assigns 27 paintings and four drawings to Giorgione's oeuvre. Giorgione, portraying neo-Platonist Cardinal Pietro Bembo's Accadian dream, has inspired a lot of iconological commentary, including Edgar Wind's excellent recent study of "Giorgione's Tempesta." Pignatti ignores much of this style of criticism, content to present a general study of the painter, the problems of art scholarship and a complete explanatory catalogue of works, including those attributed by others to Giorgione, or those once attributed to him but now credited to others (usually his former pupil, Titian). The seemingly high amount of works claimed for Giorgione by Pignatti is due to his dating of 1510 instead of 1508 for the San Diego "Portrait of a Man" — a certainly challengeable assumption which Pignatti does not conclusively prove. The presentation of an excellent complete bibliography of works on Giorgione from 1498 to 1970, the transcriptions of source materials up to 1884, and the excellent plates make this scholarly monograph more than just another unopened coffee-table book.

CURTIS ARNSON

Priapism and patriotism

THIS strange book, **LITTLE PETER IN WAR AND PEACE** by Gerhard Zwerenz, translated from the German by William Whitman (London, Jonathan Cape, 339 pp., £2.60), is a paean of praise both to the penis and its "independence" — and to the independence of the individual. The author is a German who grew up under Hitler and served in the Wehrmacht and yet made his "Little Peter" the only God worth serving. Substituting semen for sentiment, penis for patriotism, his first-person and seemingly autobiographical hero, Michael Casanova, turns his Wehrmacht infantry unit into an armoured company by inventing a metal "loinguard," which he subsequently manufactures by the million for the post-war Bundeswehr, until jailed by the authorities for sedition. Author Zwerenz is patently anti-authoritarian and this is also a book that mocks German society, then and now. It is written in a style that is definitely Rabelaisian, but its biggest debt is to Gunter Grass' "The Tin Drum." Many of the sexual encounters also seem to spring out of the archetypal stories circulated among teen-age schoolboys. Only some of them are funny.

Casanova describes the difficulties that attended his birth, as he was delivered with a firm erection. Then there is the dramatic escape of a Jewish neighbour who has been castrated by the S.S. and who shoots down the Gestapo men in heaps before jumping off a chimney stack. Little happens in the narrative that is not involved with sexual acts or symbolism. After Portnoy, one cannot call this book a weirdie. And it has some social aim. But if only it had been written and published in Germany four decades ago...

MEIR RONNEN

The prison letters of George Jackson

THE California Prisons Board feels that George Jackson is a "dangerous freewheeling convict leader who must be isolated." Black Panther Huey Newton said that Jackson is "someone who has refused to sacrifice his integrity or the integrity of anyone else to get out of prison." Both are correct — the prison board considering their incarceration system threatened, and Newton believing that men like Jackson will help topple racist institutions. A record of the often confused, often sensitive and penetrating thoughts of George Jackson is found in **SOLEDAD BROTHER:** The Prison Letters of George Jackson with an Introduction by Jean Genet (London, Jonathan Cape, 290 pp., £2.50, and Penguin 7s. — simultaneous publication). Jackson's letters to his family range in tone from exhilaration to depression, sometimes self-pity, in his attempts to understand a world which demands 10 years imprisonment for a $70 theft. The letters to his lawyer, and to Dr. Angela Davis, written after he was implicated in what some say was an obviously trumped-up charge of the murder of a white Soledad Prison guard, are forceful, intelligent discussions of the situation of the Black in American society. Recommended.

CURTIS ARNSON

Historic research on Jews in the U.S. anti-slavery movement

THE KIDNAPPED AND THE RANSOMED: The Narrative of Peter and Vina Still after Forty Years of Slavery, with an introductory essay on Jews in the Anti-Slavery Movement by Maxwell Whiteman. Philadelphia, Jewish Publication Society. 400 pp. $5.

Reviewed by Reuven Surkis

THE book is the "only slave narrative, out of the approximately 90 that were published, that records the 'flight' of a slave from a Jewish slaveholder..." The narrative was published in serial form in 1850 and was first published as a book in 1856, of which the present volume is a facsimile edition.

The hero of the narrative, Peter Still, is kidnapped along with his brother from his home not far from Philadelphia and spends more than 40 years as a slave in Kentucky and Alabama. For years Peter made plans for escape, even appealing unsuccessfully to Henry Clay. Peter met and occasionally did odd jobs for Joseph and Isaac Friedman, finally having himself hired out to them. (The Friedmans were immigrants from Germany and were most probably the first Jews to settle in Tuscumbia, Alabama.) Only after carefully studying the character of the two Jews did Peter become convinced that he had a better chance of liberation from a Jew than from a Christian, and approached them with his plan, by which his master, thinking that a younger, stronger slave would be more desirable, would sell him to the Friedman brothers, who would then allow Peter to redeem himself.

Upon hearing that Peter was sold to Jews, the citizens of Tuscumbia, Alabama, were outraged at what would happen to "poor Uncle Peter." Mr. Friedman's bought him; and ma says he's a Jew, and she says Jews will sell their own children for money. Pa says he don't doubt that Mr. Friedman will sell him the very first chance he gets to make money out of him; and then, perhaps, he'll be taken off to the rice swamps...

Said a gentleman, why didn't you let me know, Peter, that your master wanted to sell you? I'd not have let that Jew get you. He'll sell you again; or, perhaps, work you to death...

Such was the judgment pronounced upon the noble-hearted Jew... They considered it their right to trample on their darker brethren. They were born slaveholders, and when their servants neglected their duties, or so far forgot their station as to speak improperly to their superiors, they must be beaten... These were their rights under the Constitution; but for a Jew to have such power over a choice old servant was quite too bad. A foreigner too! How could he know the feelings of tenderness cherished by a true Southerner for his slave?

Peter is finally set free by the Friedmans and makes his way north to a reunion with his mother. After an unsuccessful attempt by the abolitionist leader, Seth Concklin, to free Still's wife and family, in which Concklin is drowned by slaveholders, Peter tours the country for four years collecting $5,000 — the sum demanded to redeem his family.

Little known

We know relatively very little of the role the Jews of the United States played regarding the Slavery question. What we do know seems to testify that Jews, like the general American population itself, were to be found on both sides of the question. In Newport, Rhode Island, before the American Revolution, the shipping firm of Lopez and Rivera were active in the slave trade which brought African slaves to the colonies. Jews living in the North, the Middle Atlantic and slave states bought Negroes to work in their homes and on their plantations. Other Jews emancipated their slaves. Prominent American Jews like Judah P. Benjamin and Dr. Morris J. Raphall championed the merits of the slave system, while others like Michael Heilprin and David Einhorn vehemently attacked it.

Maxwell Whiteman, the historian and archivist, and author of a number of important works in American Jewish history, has rendered an invaluable service by including in the book under review an introductory essay on the Jews in the anti-slavery movement. The essay is over 100 pages long, includes detailed primary and secondary sources, and raises important and fundamental questions for future investigation. It is a major pioneer study which helps to shed light on this most neglected and important aspect of American Jewish history, and will be referred to by historians.

Reuven Surkis is Secretary of the Israel Historical Society.

New York University Institute of Hebrew Studies

The Hebrew University of Jerusalem Institute of Contemporary Jewry

On Wednesday, August 18, 1971 at 4.30 p.m. the Irving and Bertha Neuman Literary Award will be presented to Prof. Simon L. Halkin

The ceremony will be held at the Lecture Hall, Paul Baerwald School of Social Work, Hebrew University Campus, Givat Ram

Children's Books

By Miriam Arad

Boiled carrots and studious grandmothers

THERE is one promise I made myself as a little girl for when I should grow up that I *did* keep, which is never under any condition to inflict boiled carrots upon my family. I still remember their taste with a shudder, and I also remember how little effect it had upon me to be told of the countless little children in India or China or wherever who would give anything for just such carrots, except perhaps to make me consider Indian children as traitors to the kids-against-adults league. It is in much the same way that I doubt the effectiveness of telling reluctant learners about the passionate craving for education of their great-grandmothers in Catrolina. Or in Poland of the 1890s, as does **SARAH SOMEBODY** by Florence Slobodkin (New York, Vanguard, 71 pp., drawings by Louis Slobodkin), the story of a little Jewish girl who wanted to learn reading and writing like her brothers, and of her grandmother who never did. It is a charming story, told with plenty of heartwarming detail and conveying a true impression of the poverty and hardship and aspirations of a Jewish family in a small Polish hamlet. It has a lovely and unusual ending too, and no doubt the author never intended that a moral for unwilling first- and second-graders be drawn from it. So that it is only with the memory of those carrots still fresh that I warn you: give this book to any child of 6-7, except those you think need it.

The big three

GOING by the rule of short lines — good; long lines — oi. description, **THE HOUSE IN THE MEADOW** by Russian Jewish poet Samuil Marschak (London, Chatto, Boyd and Oliver, 46 pp., translated from the German by Moya Gillespie, illustrated by Ingeborg Meyer-Rey) ought to be very good: it is *all* dialogue. Yet it is not a play but a story proper which is divided up into parts for a storyteller and characters, and can be read as well as acted out. To facilitate the acting, the storyteller's part is printed in red, while the characters are represented not by name (which children, unused to reading plays, might read out), but by little insets of their picture. The story tells of the great victory won by the little mouse, frog, cock and hedgehog over the wolf, the fox and bear. It isn't that the big three are weaker, or even stupider than the small fry, but that dissension splits their camp. I confess that the political implications of this story — if any, and if intended — only hit me after I had closed the book. Be that as it may, children as young as three and as old as seven will love hearing the story, acting it out, and looking at the attractive, colourful and comic pictures.

Bloon divided

ONCE you grow suspicious you stay that way, and have a good time reading things into the story of the warring brothers Horridge (think the author hated porridge in his childhood?) and Heathfen, respective rulers of East and West Bloon, otherwise **THE WICKED KINGS OF BLOON** by Steven Kellogg (Englewood Cliffs, New Jersey, Prentice-Hall, 29 pp., illustrated by the author). So horrid were they even as children that their mother, the witch Hepzibah, got sick of their eternal quarrelling and threw them out. Each of them ended up in one peaceful and unsuspecting half of Bloon, and set out at once to divide and rule. Even such a land as Bloon, however, cannot bear more than one king at a time, and when the two have grown very fat and very bored they set about making war upon each other. This, as far as Horridge's plans are concerned, will end up triumphantly by capturing Heathfern and throwing him into "A special brother-smashing machine that will mash him into mush!" The story ends happily, and we may if we will draw the old but unproven moral that if it weren't for our governments we'd all live in peace. Mostly a lively and original picture-book for 4-7.

Grindstones and hands

TWO more books for the under-eights are **THE GRINDSTONE OF GOD,** a Siberian fable retold by Carl Withers (New York, Holt, Rinehart and Winston, 30 pp., $4.50, drawings by Bernarda Bryson), and **THE WONDER OF HANDS** by Edith Baer (New York, Parents' Magazine Press, 41 pp., $3.95, photographs by Tana Hoban). The first is the kind of cumulative story children never tire of, where a line is added to the formula with every new development. The case here is that of a fox who needs a knife to cut up and eat his friend the horse with. But the knife is dull, and fox is sent to fetch a grindstone, but the grindstone is heavy and... It is not the best of its kind, but it is different from the usual one.

"Hands can make all kinds of things... Big and strong and sturdy things — Fragile things, frilly things — Even downright silly things!... Hands shave beards and tie a tie — Blow a kiss and wave goodbye..." There is plenty more about hands where this came from, a line or two and a photograph to a page. The photographs are beautiful and are of the kind we have grown familiar with since "The Family of Man," including the white and black hands clasping each other.

For Reviewers' Heaven

IF they have a special place for sinful reviewers in Hell, it is one where the sinners are made to read only trash all day, or else reviews of their own books. If they have one in Heaven too, I would like to nominate **THE CRANE** by Reiner Zimnik (New York, Harper and Row, 94 pp., $3.50, translated from the German by Nina Ignatowicz and F.N. Mondo, drawings by the author) for the list of Virtuous Reviewers Reward. It is a kind of modern Noah-fable, with War to replace the Flood, and a crane for the ark.

It begins very innocently with a mayor, a town clerk and 12 town councillors who decide their expanding town needs a crane of its own. So first of all *"they sent out a man on a motorcycle. He had a folding rule in his pocket. They told him to visit all the big towns in the country and find the height of the tallest crane in all the ports and freight yards. When the man on the motorcycle returned, he said, 'One hundred and fifty-eight feet'."* So naturally they built their crane 159 feet tall, and you begin to get an inkling of what the book is about.

Two fellows with friends-in-high-places both want the job of crane-operator, and while they are arguing a man in a blue cap climbs to the top and settles the argument by staying there. He is a good craneman too, and he loves his work so and is so scared of losing it that he never comes down again. All that he needs — like eucalyptus drops which he is mad about — he picks up with the grab of his crane. Now and then he also puts his crane to such less usual purposes as taking the town council's for their Sunday ride — a condition of his contract — or dipping a circus elephant who suffers from sunstroke into the river to cool off.

But then war breaks out, the town is destroyed, the dams burst and the sea covers the land, and there is no one left but the craneman high up on his crane. He is by no means an idealist or an unworldly character, and yet while he lives in a way above or beyond life, he is the only one on the side of life, the only Man.

There are many funny moments in this story as well as some lovely *non sequiturs*. It is also infinitely moving, yet what struck me most about it is that, fundamentally, this is contemporary literature. It is so not only in its many touches of the absurd, but in its entire conception which is, in the final analysis, and despite its note of faith, tragic.

And Reiner Zimnik is a great illustrator as well.

For any age over 8.

An Indian boy

OF THE SEA PAIR by Patricia Beatty (New York, William Morrow, 224 pp., $4.95, drawings by Franz Altschuler) the authoress says in a note: "In writing 'The Sea Pair' I have attempted to describe the conflict of generations between American Indians of the twentieth century..The young are seeking the outside world; the old are often trying to hold them back." What she makes of this is an exciting, suspenseful novel built round the tense relationship between an Indian boy on a reservation and his white teacher. The struggle for the boy's soul is externalized in the fight for survival of the near-extinct (in 1944) sea-otter. For 9-13.

A gloomy novel

RICHIE'S Pa is boozing it up, his Ma is sick and embittered, and Richie must learn to stop looking to them for help in the business of living. How he does is the stuff of a grim, gloomy novel called **TAKE MY WAKING SLOW** by Gunilla B. Norris (New York, Atheneum, 99 pp., $4.25, drawings by John Gundelfinger). Richie is 13 and is suitable for boys his age. The illustrations seem to be by a student of "Anyone Can Draw."

Warsaw without Jews

CODE: POLONAISE by Eva-Lis Wuorio (New York, Holt, Rinehart and Winston, 198 pp., $4.95) is about a group of children in their early 'teens, on their own in German-occupied Warsaw. Polish, not Jewish children — and I started reading it full of hope and interest in this other side of the coin, but soon found it less convincing than the most halting first-person account. The children themselves are unreal, not least because they never really quarrel, never complain, are never ill or injured, and when in real trouble are saved by a mysterious stranger — the "spirit of free Poland." It is also full of over-simplifications to the point of nonsense, for instance, parents of children taking in an underground paper and wanting to participate in active resistance are said to be "unanimous in their belief that whatever the risks, the effort was most worth while." Finally and no doubt due to that Jewish chip on my shoulder: though most of the story is set in Warsaw, there is not a word about a certain wall in that town, and certain people living behind it.

Backstage in Tel Aviv

URIEL Ofek's **THE SHOW MUST GO ON** (Ramat Gan, Masada, 191 pp., translated from the Hebrew by Ruth Rasnic-Lask, drawings by Louisada) appeared in the original Hebrew about four years ago. It is a readable story about life behind the scenes of a Tel Aviv theatre company from a boy's eye view. If Udi, the boy, is too unutterably noble, and the actors just what we always thought — envious, egocentric, etc.—children of 10, and particularly girls, will admire Udi with all their heart.

A boy's struggle

THE emotional entanglement of a Jewish adolescent with his father is well described in **RUN SOFTLY, GO FAST** by Barbara Wersba (New York, Atheneum, 205 pp., $4.95). The hero goes through all the stages, from father-contempt to father-hatred to substitute father, i.e., uncle-admiration, down to the Village to lose himself in drugs, then dragged up again by the power of love, and finally, by finding himself, able to make peace with his father. This sounds like a series of platitudes, but adolescents are, after all, less original than they think, and it makes for very good reading. For 15 and over.

A mother of the Hebrew theatre

KETIPPA BAYAM כטיפה בים (A Drop in the Sea) by Miriam Bernstein-Cohen. Ramat Gan, Massada. 247 pp. Illustrated.

Reviewed by Mendel Kohansky

Miriam Bernstein-Cohen

MIRIAM Bernstein-Cohen has had an incredibly rich life. In addition to being one of the founding mothers of the Hebrew theatre and an actress for more than half a century, she has been a practising physician, a poetess, teacher, novelist, lecturer, political activist, wife, mother and grandmother. The daughter of Dr. Jacob Bernstein-Cohen, a leading figure in the Russian Zionist movement, she had a privileged youth. The air in her home was saturated with culture; such personages as Chaim Weizmann, Ze'ev Jabotinsky, Menahem Mendel Usishkin were frequent visitors; and her physician-father's fairly comfortable circumstances enabled her to receive the kind of education few girls of her generation received.

At the insistence of her father, whom she adored, young Miriam studied medicine, while simultaneously attending drama school against her father's wishes. As a student she ran from an anatomy class to a class in diction, and after graduating she spent her days in the hospital and evenings on the stage.

But not for long, for love for the stage proved stronger than her filial attachment, and she soon became a full-time actress. She was only in her early twenties when she arrived in Tel Aviv and joined the Ertez Yisrael Theatre — the first professional theatre in the country — but to her colleagues there she was a seasoned professional as a graduate of the Kharkov drama school and a veteran of one or two seasons on the Russian stage. Those were the "heroic" days of the Hebrew theatre: the actors worked without the minimum of physical conditions and for hardly any remuneration, the population of the country was so small that 10 performances of a production meant a great success. Soon the young actress was not only the company's big star but also had to assume managerial duties, thus carrying on her slender shoulders the entire theatre life of Eretz Yisrael.

Habimah steadfastly refused to take her in — a fact which after all those years still rankles. Eventually she joined the newly founded Camerl Theatre where she spent some happy years until she reached retirement age, then continued to appear in various theatres, to teach, lecture, write.

No actress in Israel can equal Miriam Bernstein-Cohen in professional knowledge, and only few can compare to her in talent. But somehow—except for the years in the pitiful Eretz Yisrael Theatre — she never became a "star": she has played mainly supporting parts, and played them superbly.

Busy as she has been all her life, appearing on the stage, raising children, participating in public life, she always found time to write and produced a string of books, novels, stories, poetry, travelogues, essays on the theatre. "Ketippa Bayam" is written with genuine skill: her descriptions are detailed and vivid; her reflections, whether relating to her profession or to any other subject, are always valid; her taste is exquisite. Having spent a lifetime in a profession notorious for intrigues, jealousies and heartbreaking experiences, and having tasted a great deal of all this, she shows remarkably little rancour. The leading note of the book is gratitude for being privileged to be an actress. It must be a great profession if a woman of Miriam Bernstein-Cohen's intelligence and nobility of spirit could love it so much.

ISRAELITISCHES WOCHENBLATT
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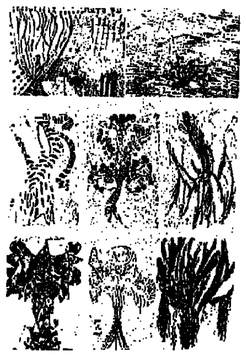
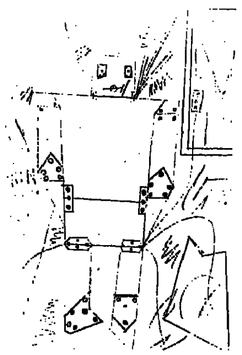
هكذا من الأصل

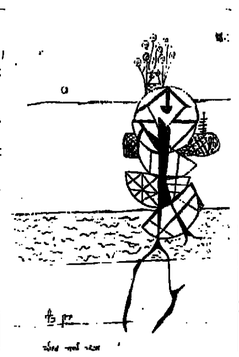
Hundreds of summer camps are in full swing all over the country at the moment with thousands of children — under-privileged, privileged or handicapped having a wonderful time. On this and the following page we report on three unusual ones — high I.Q.'s at the Tel Aviv Museum, science at Rehovot and a day camp for mothers in need of rest — a pilot project in Haifa.



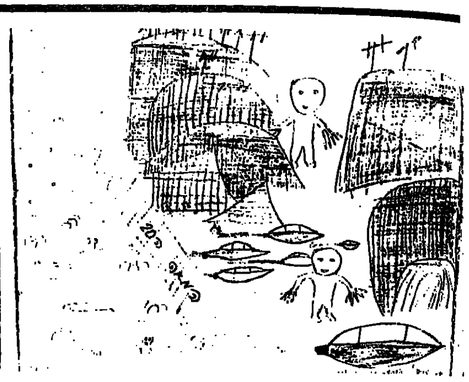
"Symbolic trees" — including one for life, religion, the Garden of Eden and the tree of death.



"The man of today and tomorrow"— the man of today holds the control panel for the robot of tomorrow.



Study of an intricate research machine for space, earth and oceanographic studies.



"Humanity at the crossroads of the 20th centrury" — as seen by a nine-old boy. All these were done at the Tel Aviv Museum camp.

Creative thinkers at Tel Aviv Museum

By Catherine Rosenheimer

Jerusalem Post Reporter

AT the Tel Aviv Museum, a summer camp of a very special kind is currently in full swing. The children here, ranging in age from six to 13, are not in the least attracted by the prospect of spending their holidays on the beach: they prefer "pastimes" which include maths, Latin, philosophy, psychology, ecology art, and science and "Nonsense" studies (designed to develop the imagination of the six-to-nine year olds, based on literature such as Edward Lear, Alice in Wonderland and Baron Munchausen).

The average I.Q. of the 200 children attending this unusual summer camp is 160. The driving force behind the project is Dr. Erika Landau, Director of the Museum's Educational Division and by profession a psycho-therapist. The subject of creativity is Dr. Landau's particular "baby" — a subject on which she has written many papers and done a great deal of research. During the rest of the year, a total of 300 afternoon sessions for children of all ages — and average I.Q.'s — are held weekly. "We started the Centre with the idea of encouraging creative, thinking among children. Special groups for children of higher-than-average intelligence developed as a natural result."

Children commonly termed "geniuses" — and in Dr. Landau's more scientific language as "those in the high I.Q. group" are, in practice, often real problem children. They have little contact with children of their own age, suffer from considerable emotional difficulties and, very often, are extremely lonely. While the problem may be a specialized one, Dr. Landau quotes the surprising statistics of 1,200 exceptionally intelligent (I.Q. of 140 and above) children in the Tel Aviv region alone.

Special facilities for children with high I.Q.'s are virtually non-existent in Israel; thus the summer courses at the Museum are particularly valuable, since they give the opportunity for children from all over the country to attend. (The Technion also runs courses for exceptionally-intelligent children: these, however, are within a specialized scientific framework rather than Dr. Landau's more general approach.)

Special schools

A specialized school is already planned for Jerusalem; neither special schools nor special courses, believes Dr. Landau, provide the complete solution. "These children will have ample time for specialization after they leave school: the more deeply they become involved with specific subjects, the less general their outlook becomes. Any technological problem has a human angle too, and the basic education of these children should concentrate on bridging the gap between their intellectual capabilities and emotional limitations."

Children are directed to the Museum's Art and Science Youth Centre via local authorities, the university or school teachers familiar with Dr. Landau's work, so that some come from as far away as Beersheba and Taulam Zur. "Our main problem is that we can't take them all — at this very moment we have a long waiting list," explains Dr. Landau.

Stuffy classrooms

A visit to the classes themselves is an interesting experience — although it must be said that the physical conditions in which they are held are in great discrepancy with the Museum's handsome modern buildings — two long wooden huts, sparsely equipped and stuffy. They were, it appears, air-conditioned: until the Museum Authority's decision to remove the air-conditioners which were, they felt, unnecessary for children. None the less, the dingy buildings do little to detract from the brightness of their occupants. We dropped in on the six-to-nine-year-old group one morning last week. During the break between the Nonsense and Latin classes the children were, in perfectly normal fashion, enjoying their cokes and sandwiches and running around on the grass.

Despite Dr. Landau's lengthy descriptions of the emotional problems of the high I.Q. child, communication between this reporter and the children was, to say the least, free and easy. "You're a journalist aren't you?" queried Ilana, a pretty, freckle-faced eight-year-old. "I knew you were," she said with satisfaction when the answer was affirmative. We discussed the forthcoming Latin class. "Well you see, Hebrew is an ancient language revived in a new country. Latin, on the other hand, is an ancient language but with no new country in which it is spoken. We'll eventually be learning Latin's 'sons and daughters' — languages like French, English and German — so we have to get to know their mother as well," she explained concisely.

"I *love* Latin," stated Danny — the youngest in the class — very happily, proceeding to inform the teacher in fluent Latin "The teacher teaches the children nonsense!" amidst laughter all around. Then followed a lively discussion on the roots of the word doctor — dic, doc and further derivations. According to the teacher, the entire class learnt the Latin alphabet in two lessons. "My grandparents are abroad at the moment," Dana informed me, "and I'm writing them letters in Latin."

"Discipline," explained Dr. Landau on the way to the more advanced class, "is actually quite a problem — despite the children's keenness. They want to learn the subjects in which they are interested — but not others. Nor are all teachers willing to work with highly intelligent children; their questions are very demanding, the teacher doesn't always know the answers. They are less willing to accept the teacher's authority too."

Open discussions

To encourage a broader outlook and creative thinking, open discussions are a regular daily feature on the 10-13 year-olds' curriculum. When I entered their class, the children were conducting an open forum on the foundation and functions of the Tel Aviv Museum, its merits and faults. Displayed in the classroom were models and drawings for the planning of towns of the future, also examples of questionnaires prepared during the psychology class: questions and answers conducted between then and their friends, the answers planned into workable statistics — yes, no and why — then the conclusions. The purpose: to teach them the basis of psychological research. The ceramics and drawings on display in Dr. Landau's office were made within the framework of the ecology class.

What do most of these unusually gifted children want to do when they grow up? Among the older ones the answer is, practically without exception, to become scientists, in many cases specializing in the field of astro-physics. As for the little ones, there is no question of the standard train-driver / film-star answer. They consider the matter, say that they don't really know yet, that they need "time to think it over."

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Above: Ellen Prebluda of New Jersey and Betsy Ann Brooks of Maryland get on with an experiment. Below: Instructor Elchanan Maron (Chemical Immunology Dept.) shows Michael Bart of Kiryat Motzkin and Hillel Ephoros of New York how it works. (Photos by Ben Zvi)

Camp among the laboratories

By Lea Levavi

Special to The Jerusalem Post

REHOVOT. — SIXTY-six teen-agers, including 13 girls, from seven countries are spending the summer at a "camp" whose main attractions are scientific laboratories. These talented youngsters, all interested and gifted in science, are participating in the second annual International Science Institute sponsored by the Weizmann Institute of Science in cooperation with the Youth Department of the Jewish Agency.

"I'm learning a lot more here than I do in school science lessons," commented Hillel, a 17-year-old high school junior from New York, whom I met in one of the Weizmann biology laboratories.

"In school they can't give us as much chance to really work in the lab at our own pace. Here we work right alongside scientists and it's really great." Ari, one of eight English-speaking Israelis on the programme, emphasized the international aspect of the camp:

"There's also a science Institute here for Israelis, but I'm glad they chose me for the International Institute because it gives me the chance to speak English." Ari, a new immigrant from Rumania, speaks both English and Hebrew extremely well.

"The youngsters who come here have shown unusual talents in science and aren't satisfied with the science lessons at school," explained Moshe Greenshpan, the 27-year-old Weizmann doctoral student who coordinates the summer activities. "We started a programme for Israeli pupils about eight years ago to give them the chance to work in a real science laboratory for a few weeks. Some of our former 'campers' went to an international science camp in England a few years ago and got so much attention from the other Jewish participants that we decided we should have an international programme here. We started it last year and we attract some non-Jews in addition to Jewish applicants. Our standards are high and we get a fine group."

Last year, the Israeli Institute and the International Institute were held simultaneously but failed to achieve "a true meeting of Israelis and visitors." So, this year, it was decided to hold the Israeli programme first, and then to invite eight English-speaking Israelis to join the visiting pupils at their Institute.

The "campers" — all of whom have completed either their junior or senior year in high school — live in rustic bungalows at the heart of the sprawling Weizmann complex. When they arrived in mid-July, they spent a few days getting acquainted with their surroundings and with each other, and then went to work in the laboratories. Their instructors in the labs are Weizmann scientists, with other Weizmann employees serving as "social counselors" helping the pupils with any problems, living in the bungalows with them and so on.

Intensive work

Every morning for two weeks, the youngsters worked in Weizmann laboratories in such fields as biology, physics, chemistry and computer programming. During the third week, some students remained at the Institute while others chose to spend the third week at a sea zoology school in Eilat, at the Ein Gedi Ecological School, on archaeological digs in Tel Sheba near Beersheba or at the Air Force Technical School.

Now the visitors, who will be in the country for a total of six weeks, are spending two weeks touring the country, visiting the Negev, the North and the Jerusalem area. One of the two tour guides is also a Weizmann employee.

Though I did not meet any of the girl participants, the boys whom I questioned replied "we're all equal and the girls here are no different from any of us." Mr. Greenshpan said one of the girl students is among the most outstanding members of the group.

Most of the students are Americans, though several European countries are represented. Cost of the programme to American participants is $1,000 including round-trip air fare, which is the standard price of Jewish Agency-sponsored summer youth programmes. Tuition for European students, most of whom receive scholarships from local "Friends of the Weizmann Institute," is $300 and the Israelis pay IL800.

MOTHERS ON HOLIDAY

By Emma Kimor

Special to The Jerusalem Post

HAIFA. — WHEN the mothers' programme of dance improvisations, songs and a mock striptease followed that of the children's, the 75 mothers in the audience clapped even harder. It was really their party, and their first real holiday was ending.

This was the second and this summer's last recreation day-camp for mothers with large families and a low incomes. Both camps, each of 10 days, excluding Fridays and Saturdays, were held at what used to be the Seamen's School (now in Acre) and better known as the Haifa Youth Village. Last year it was a pilot project — the first of this kind in Israel — initiated by the Council of Social Welfare Agencies in Haifa.

This year the Department of Culture, Youth, Community and Sports of the Haifa Municipality has officially taken charge. ("I have long dreamed of such a programme," said Mr. Shmuel Bialik, head of the Department, when first approached.) In close cooperation with the Council of Social Welfare Agencies, the municipal department has coordinated the joint effort.

The Mother-and-Child centres of the Health Ministry are in charge of selecting those mothers most in need of rest, or rehabilitation. Wizo, the Working Mothers Association and the Religious Women's Council help with the financing and act as volunteer helpers as well. The Demography Centre of the Prime Minister's Office, Malben and the National Insurance Institute, the latter a new member this year, contribute to the budget — this year IL45,000.

When Tamar was four months pregnant with her third child, she underwent an open heart operation. She and her daughter, who is five now, are fine, but on doctor's orders, Tamar needed a holiday. She could not afford to pay IL25 a day for one of the rest houses. She could, however, easily spare IL1.50 a day — IL15 for all ten days at the camp provided under this scheme at the Youth Village. She was taken by bus to and from home, she spent three mornings a week at the beach. A rest period followed in the former school's dormitories, where she could engage in hobby jewellery making, wickerwork and other decorative handicrafts. She got fruit and cocoa at 10 a.m. and in the afternoon lunch and coffee and cake.

Meanwhile the small children who could not be left at home with the older ones, were taken care of by trained instructors in a separate dormitory. Fed separately, they were kept busy with games and songs and taken to the beach every day. All this for an additional IL10 for each child.

Invited to join them for a meal, this reporter had a good tomato soup, braised beef with noodles and a shredded cabbage and carrots salad. Dessert was a peach served icy cold, as were the soft drinks.

A total of 150 mothers and 300 children were given holidays this year. Many agreed with Hannah, who has six children: "This has been my first full rest after 22 years that I have been in this country."

A similar pilot project was run earlier this year at the Y.M.H.A. in Jerusalem. With the success of the Haifa project perhaps a Government-sponsored plan might now go into operation with the Council of Social Welfare Agencies now organized on a national basis, lending their volunteer support.

Mothers go gay at their holiday in Haifa and put on a show for their children and fellow holidaymakers. For many of these women it was the first real holiday of their lives. (Tauber photo)

Northern prize-winning camp

Jerusalem Post Reporter

HAIFA. — THE first prize of the Education Ministry's Northern District for "the most entertaining summer camps" for the school-age population has been awarded to the local council of Kiryat Benyamin, in the Zebulun Plain.

The menu offered to the children, aged 6 to 17, included: bathing in the sea or pool, outings, parties, educational films, lectures on road safety by police representatives, handicrafts, folk dancing, singing, games and so on.

Instructional summer camps were set up for recent arrivals. All children stayed at camps for three weeks and paid IL1 to IL55, according to their parents' ability.

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Miss Mala Rubinstein with Mrs. David Bruce, wife of ex American Ambassador to Britain who now heads the U.S. delegation at the Vietnam peace talks in Paris, photographed at Ulster House, Berkeley Square at the press launching of the Mala Rubinstein Rose. The London Chelsea Flower Show bestowed this honour on her at the celebration of its Golden anniversary. Developed by Dicksons of Hawlmark, the world's oldest and most bemedalled rose breeding nursery, the "Mala Rubinstein Rose" was seen first, at a private preview, by Queen Elizabeth and the Royal Family. Afterwards, the featured rose was seen by more than 72,000 members of the Royal Horticultural Society. Miss Rubinstein, one of the world's foremost beauty authorities, was formally presented the "Mala Rubinstein Rose" at a royal reception at Ulster House in London. Mr. Patrick Dickson, breeder of the rose and a member of the firm of Dicksons and Hawlmark made the presentation. Two hundred and fifty "Mala Rubinstein Rose" bushes have been requested by the authorities of Regents Park for a rose bed to be planted adjacent to the Queen Alexander Rose Garden which is the most famous rose garden in England.

Saint Laurent goes ready-to-wear

By Peggy Massin
Reuter Fashion Writer

PARIS. — YVES Saint Laurent, one of the greatest names in the world of high fashion, announced earlier this week he was pulling out of the *haute couture* business after 14 years at the top.

Saint Laurent, 35, said he would concentrate on the ready-to-wear market from now on. He would continue to dress a few private clients but would present no more *couture* collections.

The red-bearded *couturier's* business director, M. Pierre Berge, blamed the press in part for Laurent's surprise abdication although his showing last month was far better received than his January collection.

"The press has hurt us badly," M. Berge said. "And unfortunately the clients are influenced by the press."

Saint Laurent himself made the decision to withdraw from the high fashion industry, but it was fully supported by the house's American owners, the Lajwn-Charles of the Ritz Company, the business director added.

Many fashion experts thought Saint Laurent's initiative would eventually be followed by other top designers and thus lead to the eclipse of Paris *haute couture*, which has led the world fashion industry for more than half a century.

After Dior

"I personally feel this is the first breakthrough. Ready-to-wear is the future for fashion," M. Berge said.

Saint Laurent, who took over at the famed Christian Dior house after Dior died in 1957, ranked for years as Paris' top designer until his popularity in the high fashion world began dipping to some extent two years ago.

But his influence, on the young especially, is still formidable. His World War Two-style fashions presented here in January had an enormous influence on mass-produced clothes throughout Europe, despite the poor press reception.

Before bringing back the '40s, he was in part responsible for countering the mini-look with the long skirt and the maxi-coat.

Saint Laurent was almost certainly influenced by costs in abandoning *couture* collections. Putting on one showing costs about $250,000 — and yet high fashion has lately been contributing only one-quarter of Saint Laurent's fashion turnover. The ready-to-wear operation has supplied the rest.

The tall, shy Laurent is the second great name to leave the Paris *couture* scene this year. The legendary "Coco" Chanel died in January.

Israeli housewives go for broccoli

If you are planning to include frozen broccoli in your dinner menu one of these days, forget it — at least until next year.

A spokesman for the Sunfrost company, which recently introduced frozen broccoli to the Israel market, reports that their entire supply has been sold out.

The public simply went for it in a big way and caught Sunfrost by surprise, the spokesman said. Next year, the company promises, they will buy up enough of the crop to ensure a year-round supply.

Among "new" frozen delicacies still available to the local market are Brussels sprouts and baby carrots.

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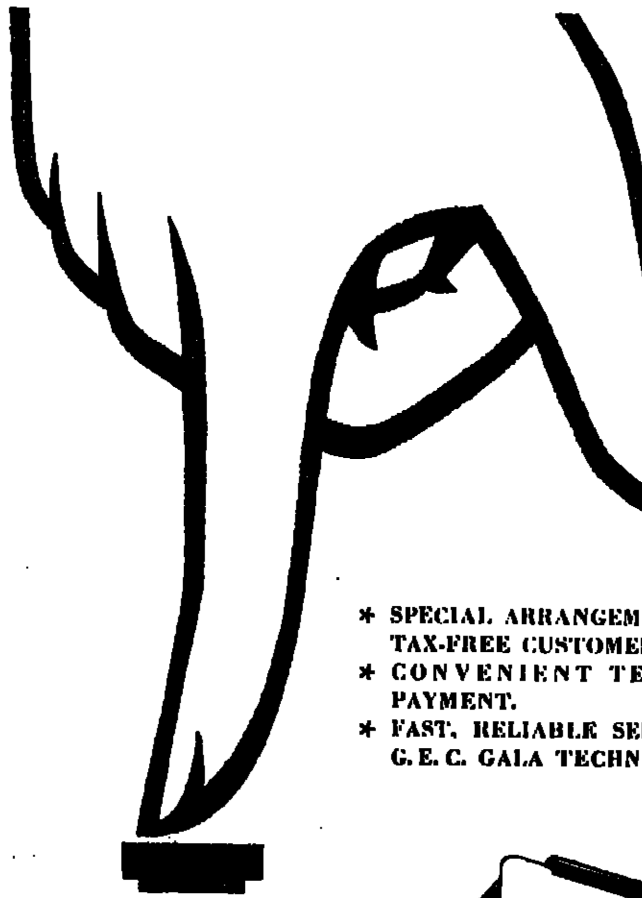

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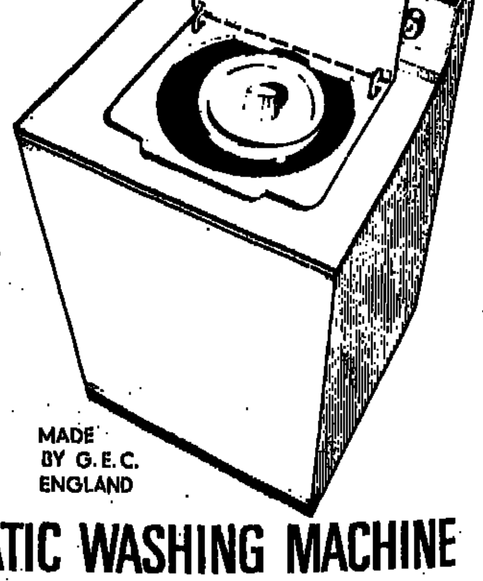


LIFE IN GALILEE — By Hadassah Bat Haim

Grandson on the scene

THE advent of the youngest member of the family always engenders an intense excitement in our household and this time the fever does not burn less, though the preparations for his visit are less elaborate this time than they were formerly. Having now reached the mature age of two and a half, it is no longer necessary to canvass all our acquaintances for the loan of a cot. He does not now require a push chair as he covers the ground under his own power, very rapidly, in something between a crouch and a scuttle, making him look like a miniscule version of Groucho Marx.

He has no difficulty in adjusting himself to the vast wilderness of sand and scrub that surrounds our house, in contrast to the neat little garden that limits his perambulations in Ilford. Indeed his new-found freedom goes to his feet somewhat and one or other of his anxious relations is often to be found ranging the dunes and paths calling "Jonathan" with varying degrees of desperation.

He is obviously surprised that his solitary, early morning ramble as far as the sea meets with such strong, not to say hysterical, condemnation from the search party. Fortunately his general resemblance to the rest of the family is so marked that he is returned from local hedges and lawns by kindly neighbours. They recognise his features if not his accents. He is brought home protesting from the crossroads leading into town in spite of his explanation that he was only sweeping up the road with a broom taken from next door.

Entourage

In no time all he has gathered a fairly large entourage of both tourists and residents, headed by the first claimant on his affection, my younger daughter, his Aunt Hannah, who stresses her eight years superiority in age by issuing him with a stream of orders and instructions which he ignores just as if she were a real grown up. The possibility that she will relate this situation to her relationship with me is, however, remote.

She gains a great deal of prestige by allowing secondary privileges to friends. Chasing after him with his shoes and picking up his toys are actions permitted to almost anyone, but by flattery and bribery her companions can work their way up to intimacies like blowing bubbles for him in the bath and holding his hand when he crosses the road.

For his part he is reasonably well satisfied with his circumstances though there are one or two points he feels should be brought to our attention. The noise of the sea, unceasing as the roar of the traffic which flows past his London home, strikes him as exaggerated and he asks me as a personal kindness to turn it off. It shakes his confidence in me severely when it appears that I cannot arrange this small thing and he assures me that his mother can and will as soon as she comes in.

He takes on the duty of making sure that we do not oversleep, or indeed sleep at all, quite often. His cheerful voice can be first heard any time from five thirty a.m. onward, belting out "Here we go round the mulberry bush", and his "Little Bo Peep" sometimes mingles with the echoes of the crowing rooster acknowledging the break of day. His rendition, moving and clearly sung with true feeling and sympathy, is enough to bring tears to eyes already red-rimmed with lack of sleep.

Gaining strength as the day advances, he demonstrates his qualification for immigration by singing and dancing such great classics as "Uga, Uga, Uga," in anticipation of his admission to the Nahariya Wizo Day Nursery where his place is already booked and his fluency in the use of certain Hebrew phrases such as "Wait a minute" and "Not worthwhile" together with other expressions vulgar but effective, denoting disapproval and non-cooperation, point to his successful integration into our own culture when the time comes.

In memoriam

SHULAMITH EPSTEIN

SHULAMITH Epstein, whose *shloshim* was observed last week, had lived in Jerusalem for 15 years, quietly and unobtrusively and yet her infectious enthusiasm for Israel, her great personal warmth and her devotion to her work had made her a personality both known and loved.

She was head of the Jerusalem Tourist Department of the Mizrachi Women's Organization of America from the first year she came to Israel, a position which for her was not a job but a 24-hour activity. As she once said, "I'm not only working for Mizrachi. I'm also selling a piece of Israel. I'm working for Israel. When people go away, they may forget me, but they'll remember Israel and the children — and that's the important thing." The truth of the matter is that they never forgot her.

The children were the children and teen-agers at American Mizrachi Women's Jerusalem projects: the Beit Hayeled Nursery, the Children's Home at Motza, the Bakka Youth Centre and the Beit Zeirot Mizrachi School. To these children "Shula" was their ever-welcome, ever-loving friend.

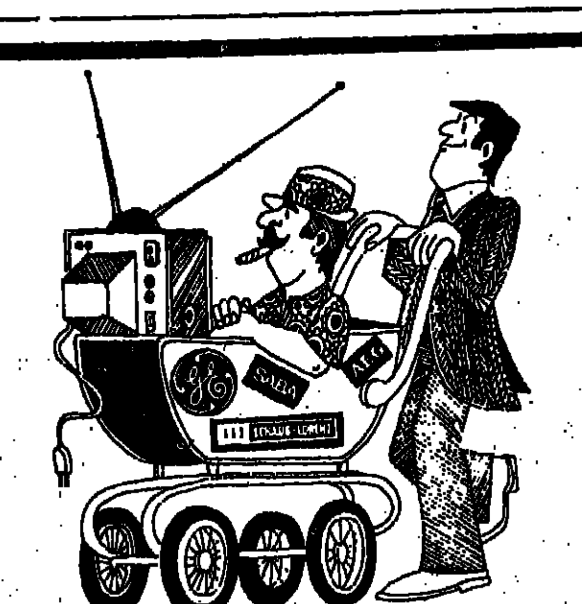
Her apartment on Rehov Keren Hayesod was always filled with visitors and friends, guests from abroad and Jerusalemites who counted themselves privileged to be among her friends. Shulamith was always aware of the importance of the personal touch, of contact on an individual level.

At the memorial service marking her *shloshim*, Knesset Member Esther Raziel-Naor noted how Shulamith had never sought fame yet had engraved her personality on all those with whom she came in contact. She had the ability to fill a room with her presence and warmth, to fit into any group. Unconsciously — without any overt effort — she knew how to reach all."

It is hard for those of us who worked with Shulamith Epstein to realize that she is no longer with us. Modest and unassuming, she filled her days with good deeds, thoughtful and detailed attention to all the requests which came her way. She was a true friend whose warmth and charm will be sorely missed.

D.D.

"Bross," who led the police to the lost two-year-old Eitan Harari a fortnigt ago, is seen here nussling up to his boss at a police kennel. Bross junior looks on respectfully. These Labrador retrievers were recently brought in by the police to improve the strain of tracking dogs. This breed is particularly successful in finding drugs and missing persons. Police were at first reluctant to follow "Bross," as he strained to cross a wide ditch in the vicinity of Acre. They were convinced the toddler could never have got across. The dog, however, insisted and the boy was found sound asleep under a tree at the other side. He had been missing about 12 hours. (Israel Sun)



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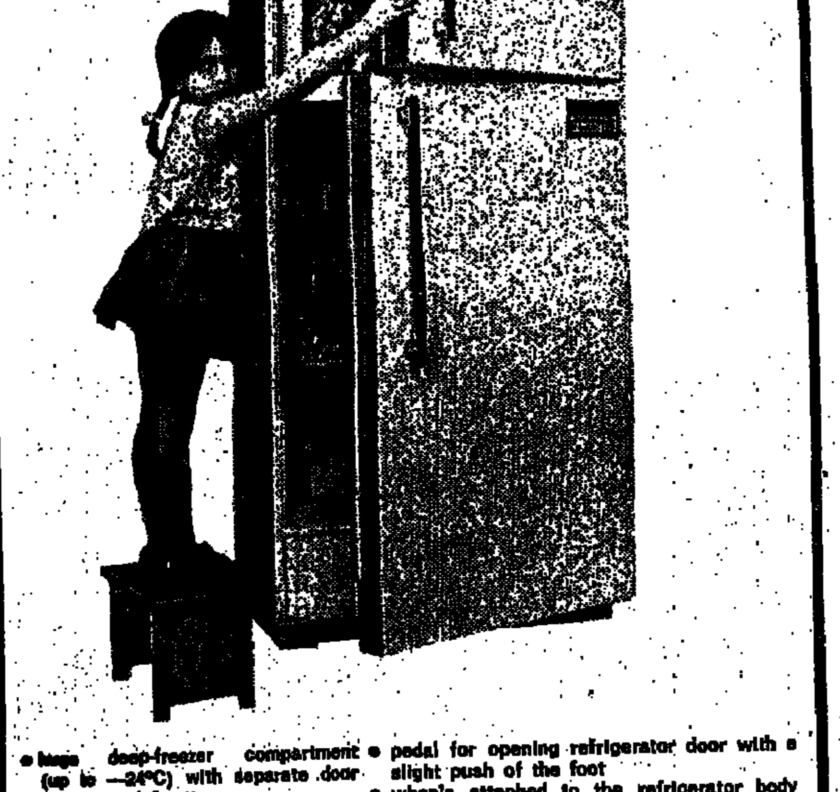

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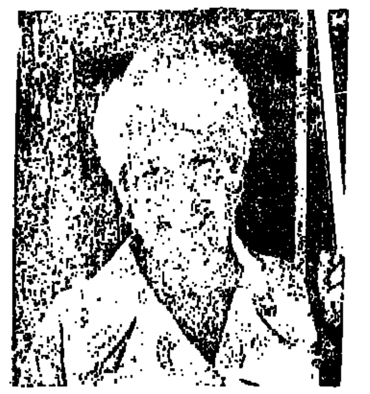
(Left) Toddler's cotton dress is hand-embroidered and has pants to match. On right, three-year-old's dress in scarlet towelling, gingham collared and with teddy bear applique.

Simple, back-fastening cotton dress in gay colour has a pram applique, and a little doll which fits inside — from the Ma'as children's collection.



Greta Jacobi, managing director of Ma'as

By

Catherine Rosenheimer

Nat Suffrin photos

Ma'as basketwork shop: here 12 workers produce baskets in great demand by uorists and delicatessen shops. Right: 67-year-old worker, severely disabled, but a more than conscientious worker at his sewing machine.

GAY WORKSHOP IN OLD JAFFA

SNAPPILY styled towelling, gingham and sailcloth outfits for children bearing the "Ma'as" trademark are among the most attractive toddlers' clothes to be found in local shops — some of the very "up to the minute" products of an old-established and somewhat unusual Jaffa workshop where the average employee's age is well over 60 and where most workers would, for various reasons, be unemployable anywhere else.

Ma'as — the Hebrew initials for Mifalei Isuk Shikum, a project for employing the retarded — was set up as a voluntary project in 1947 and taken over by the Tel Aviv Municipality's Social Welfare Department in 1951. Its Managing Director today, Mrs. Greta Jacobi, was the initiator of the workshop 24 years ago.

An energetic and youthful blonde-haired grandmother, Mrs. Jacobi outlined the workshop's history, past and present, when we met last week at its premises in Old Jaffa — a picturesque dome-ceilinged Arab building adjacent to what is now the Museum Building — and once a prison. With the establishment of the Old Jaffa tourist centre, Ma'as is now ideally situated for tourist visitors who can buy its products on the spot; in point of fact Mrs. Jacobi prefers the more commercial approach to product distribution, selling through most of the leading department stores and gift shops, not to speak of exports throughout the world, which reached the impressive total of $20,000 last year: a staggering figure when she further explains that orders comprised around 10,000 items (children's clothes and dolls) all handmade by some 60 elderly and disabled workers in the sewing department.

The Ma'as project came into being at the time of a large European *aliya* which brought with it the problem of finding employment for many people in their mid-60s. Most had never worked in handicrafts before at all. Government funds for their support were at that time unavailable; Mrs. Jacobi volunteered to teach them to work and Ma'as started out with three departments — workshops for sewing, basketmaking and bookbinding. Today, some 24 years later, several of the original workers are still with Ma'as, the oldest of them an 87-year-old man with one leg and one eye, still capable of a reasonable daily output with his sewing machine.

Manpower lacking

Things have, of course, changed since the early days — both in the items produced and the structure of the workshops. Even in a welfare project such as Ma'as, lack of manpower is making itself felt. "I suppose we are gradually outliving our purpose," says Mrs. Jacobi. "In a way you might say that I am happy at the lack of manpower — a reflection of a greatly improved social welfare situation."

Ma'as currently employs 20 workers in its fancy-sewing department, a further 20 in the sewing department for simpler items — mostly hospital aprons and bedlinen, 22 in the bookbinding section — where library and school books are conscientiously repaired, and some 12 workers in the basketmaking section. The handmade baskets are sold to florists and delicatessen shops, with all output sold out now till after the High Holidays. In addition to those employed in the workship itself, there are an additional 30 outworkers, many of these Arab women.

Purpose

The working atmosphere at Ma'as strikes the visitor as a particularly happy one — "There are the odd problems and quarrels just like anywhere else, but that's quite normal," says Mrs. Jacobi. Most of all, she stresses, the employment provided for old people, quite apart from the economic aspect, gives them "something to get up for in the morning and something to live for."

Why the term "sheltered workshop?" — Quite simply because all those working at Ma'as would be unemployable in any normal commercial framework. Some are mentally handicapped, partially paralyzed or retarded in a variety of forms; many are in poor health, few speak any Hebrew. One girl has an artificial kidney, is constantly in and out of hospital and comes to work irregularly — but as often as she can.

The official working day is a seven-hour-long one — but the workers can come and go as they are able, and are paid according to output. Some earn up to IL20 a day, others around IL8 or IL9. Whilst similar types of sheltered workshops are sponsored by organizations Ma'as is unusual in that it is run as a commercial enterprise. Today it is 95 per cent self-supporting, a limited company whose small deficits are met by the government and the Tel Aviv Municipality. Its workers receive full social benefits, just like any others.

Outlets

Finding outlets for the workshop's products is no problem — quite the contrary since, according to Mrs. Jacobi, she is constantly being approached by buyers who want to commission special items — and simply does not have the manpower to take on more orders. Marketing is organized into a well-established routine. The sewing department has regular contracts with hospitals for the supply of bedclothes, pyjamas and overalls, the fancy-sewing department supplies Ata with an average of 1,000 decorative cocktail aprons a month quite apart from all its other work, the bookbinding department is kept more than busy with work for libraries throughout the year and for schools during the summer holidays.

As for Ma'as' most eyecatching items — the children's clothes and Jochanan dolls, some of which are pictured on this page — here the emphasis is on quality, not quantity, the output thus fairly limited, and in great demand. Where the design aspect is concerned, I was particularly impressed (and had been long before I visited the workshop) with the imaginative use of local materials to produce clothes in attractive colour combinations, with nice detailling and simply and practically made. Little sailor suits — towelling shorts and tunics in gaily coloured towelling — have effective appliques, there are simple cotton smocks for little girls, complete with matching dolls tucked into their kangaroo pouches, aprons shaped like cats or with lots of little pockets for crayons and drawing pads, pretty gingham trimmed towelling dresses with teddy bear appliques and many others.

Unlike so many other welfare projects, one leaves Ma'as not saddened by the unfortunate circumstances of those who work there, but in a cheerful mood, created principally by the atmosphere and no less by some of the gay products.

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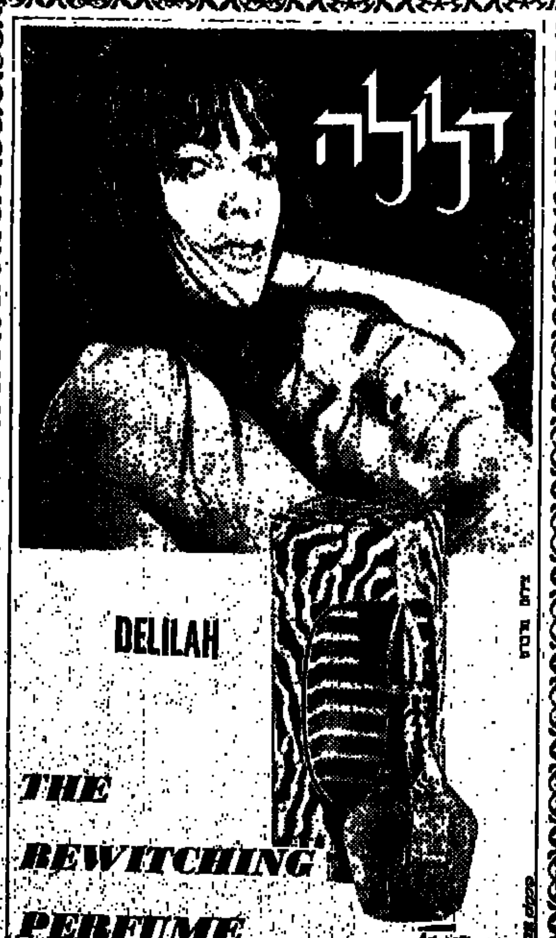

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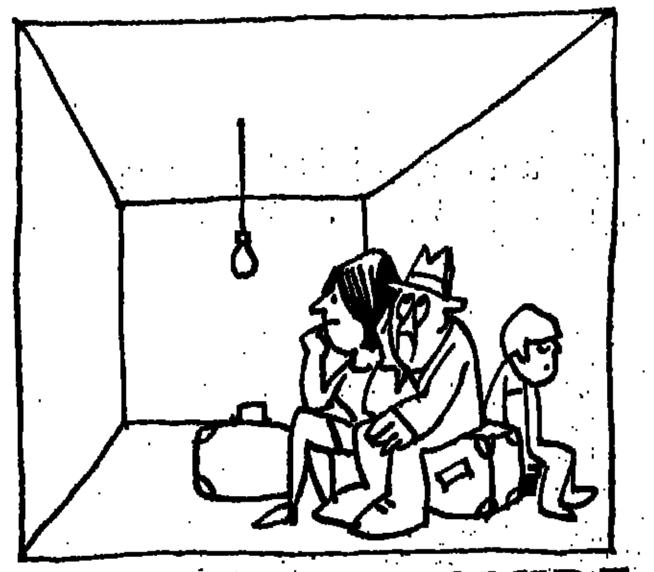

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